

# THE ATHENÆUM

Journal of English and Foreign Literature, Science, the Fine Arts, Music and the Drama.

No. 3163.

SATURDAY, JUNE 9, 1888.

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THURSDAY, July 26th, Psalm cxxxvii, 'By the Waters of Babylon,' and Symphonic Cantata, 'Sing unto the Lord,' for Solo and Chorus, written expressly for the Festival by Mr. Oliver King; Symphony in C Minor, Beethoven; 'Requiem,' Verdi (the first time of performance at any Festival).

FRIDAY, July 27th, Symphony in B Minor, Schubert; 'Egredi,' Beethoven; 'Hymn of Fraise,' Mendelssohn.

FRIDAY EVENING, July 27th, at 7.30, 'The Redemption,' Gounod.

IN THE MUSIC HALL.

WEDNESDAY EVENING, July 25th, at 8, 'The Golden Legend,' Sullivan.

THURSDAY EVENING, July 26th, at 8, Miscellaneous Concert.

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SATURDAY, JUNE 9, 1888.

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events and celebrities interest her. She never condescends to the sugary common-places characteristic of ordinary love letters, and rendering them ridiculous in print. From all points of view Mr. Parry is to be congratulated. The general reader and the historical student will be equally grateful to him. The book is handsomely printed, and the portraits of its heroine and of Sir William Temple are fine specimens of book illustration.

The years 1652 to 1654, during which these letters were written, were mainly spent by Dorothy in the monotonous quiet of her father's country house at Chicksands, in Bedfordshire. In one charming passage she describes her daily life, and the simplicity of the language and sentiment shows the most attractive side of her character. She rises "reasonably early," and dines in great state before midday. "The heat of the day," she continues,

"is spent in reading or working, and about six or seven o'clock I walk out into a common that lies hard by the house, where a great many young wenches keep sheep and cows, and sit in the shade singing of ballads. I go to them and compare their voices and beauties to some ancient shepherdesses that I have read of, and find a vast difference there; but, trust me, I think these are as innocent as those could be. I talk to them, and find they want nothing to make them the happiest people in the world but the knowledge that they are so. Most commonly, when we are in the midst of our discourse, one looks about her and spies her cows going into the corn, and then away they all run as if they had wings at their heels. I that am not so nimble stay behind; and when I see them driving home their cattle, I think 'tis time for me to return too. When I have supped, I go into the garden, and so to the side of a small river that runs by it, when I sit down and wish you were with me."

Dorothy's interest in politics was not that of a partisan. Her family was Royalist, but Henry Cromwell was one of her suitors. The following description of the expulsion of the Long Parliament throws a little new light on that stirring incident:—

"But bless me, what will become of us all now? Is not this a strange turn?.....Tell me what I must think on't; whether it be better or worse, whether you are at all concern'd in't? For if you are not I am not, only if I had been so wise as to have taken hold of the offer was made me by Henry Cromwell, I might have been in a fair way of preferment, for, sure, they will be greater now than ever. Is it true that Algernon Sydney was so unwilling to leave the House, that the General was fain to take the pains to turn him out himself? Well, 'tis a pleasant world this. If Mr. Pim were alive again, I wonder what he would think of these proceedings, and whether this would appear so great a breach of the privilege of Parliament as the demanding of the five members? But I shall talk treason by-and-by, if I do not look to myself. 'Tis safer talking of the orange flower water you sent me."

By way of amusement Mistress Dorothy played battledore and shuttlecock, and read with surprising avidity the long-winded romances of Mdlle. de Scudéry and M. de la Calprenède. The enthusiasm with which she discusses with Temple the intricacies of 'Le Grand Cyrus' gives one an impression of a patience that it would be impossible to parallel among ourselves. Lord Broghill's 'Parthenissa' she devoured as soon as it was published, and makes the following amusing comment on its style:—

"'Tis handsome language; you would know it to be writ by a person of good quality though you were not told it; but, on the whole, I am not very much taken with it. All the stories have too near a resemblance to those of other romances. There is nothing new or *surprenant* in them. The ladies are all so kind they make no sport.....I confess I have no patience for our *faisseurs de romance* when they make a woman court. It will never enter into my head that 'tis possible any woman can love where she is not first loved, and much less that if they should do that, they could have the face to own it..... Another fault I find too in the style, 'tis affected. *Ambitioned* is a great word with him and *ignore*; my concern or of great concern is it seems proper than *concernment*: and though he makes his people say fine handsome things to one another, they are not easy and *naïve* like the French, and there is a little harshness in most of the discourse that one would take to be the fault of a translator rather than of an author. But perhaps I like it the worse for having a piece of 'Cyrus' by me that I am hugely pleased with."

Mistress Dorothy took a vivid interest in almost all the literary movements of the time. Jeremy Taylor's 'Holy Living' was familiar to her. She reports that Edmund Waller was writing a romance "of our wars," and sends Temple "some verses of Cowley's.....taken out of a new thing of his," that is, the 'Davideis.' Mr. Parry has not noticed that the 'Davideis,' although written about 1640, while Cowley was at the university, was not published till 1656. Mistress Dorothy must, therefore, have read it in manuscript or in an early privately printed copy. On p. 242 Mr. Parry, when speaking of Dorothy's favourite French authors, misprints "Clarapède" for *Calprenède*. Mr. Parry is so careful an editor that these slips are the only ones we have noticed in the volume.

Mr. Parry has taken Carlyle's 'Cromwell' as his model in his method of editing. He eschews foot-notes altogether, and prefixes to each letter a short essay explaining the obscure allusions. The plan has the advantage of welding the correspondence into a consistent whole, and of making its consecutive perusal an easy matter. There is one point on which we should have liked the editor to have dwelt a little longer. He does not tell us to whom the manuscripts of the letters now belong, and, while vouching for the general accuracy of the transcripts which he prints, tells a somewhat mysterious story as to his acquisition of these copies. According to Courtenay, the originals were in his day at Coddensham Vicarage; and since that benefice is still in the hands of the same clergyman as it was in 1836, we may assume that the documents are there still. But a matter of fact of this importance should not be left to conjecture, and we strongly recommend Mr. Parry in a future edition to describe in detail all the past history and present whereabouts of Mistress Dorothy's papers. We have no doubt whatever of their genuineness. The recondite allusions to contemporary history are often difficult to explain, but always prove capable of explanation. They indicate too close an acquaintance with forgotten persons and things to admit of any doubt as to the genuineness of their context. Similarly the language is far too pure, in spite of its occasionally modern ring, to mislead professed students of style into believing that it is other than what it purports to be. Mr. Parry's position is

safe against all comers. But since we have heard other views suggested, mainly on the ground of the incomplete references made to the history of the manuscripts, we strongly advise Mr. Parry to treat that matter exhaustively in a future edition.

*The Students' Commentary on the Holy Bible.*  
Founded on the Speaker's Commentary.  
Abridged and edited by J. M. Fuller,  
M.A. 6 vols. (Murray.)

WHEN the 'Speaker's Commentary' was finished after many years' labour, it was thought desirable to abridge it for the benefit of those who did not need, or could not afford, to buy the original work; but, like their original, the condensed volumes have also been of slow growth, occupying eight years in issue. The editor says that the words of the original contributors have been retained as far as possible, corrections or additions being made only where topographical, cuneiform, or other discoveries have thrown fresh light on particular passages.

It is well known that the writers selected to contribute to the 'Speaker's Commentary' belonged to the Protestant churches of England and Ireland, and held orthodox views, for it was considered essential that "safe men" should be entrusted with the important duty of explaining the sacred Scriptures. The accumulated expositions of more than thirty ecclesiastics may well be found a repertory of interpretation sufficient to satisfy all inquirers as well as to confute sceptics. There is no doubt that the commentary is fitted for popular use—that it contains valuable matter, good exposition, and suitable illustration. It meets the wants of the average preacher and intelligent layman. The writers seem to be conscientious according to the light they have. The book may, therefore, be useful to many who are indisposed to examine for themselves.

The introductions to the separate parts are eminently conservative. "Internal evidence points to Moses, and to him only, as the writer of the Pentateuch," says one of the contributors. Of Joshua another declares, "The book was composed partly from personal observation and inquiry, partly out of pre-existing and authentic documents, within a few years after the death of Joshua, and probably from materials furnished in part by Joshua himself." The book of Esther is assumed to be historical, and dated B.C. 444-434; and Luther's condemnation of it is unnoticed. The commentator upon Job thinks that it was written by one of the patriarch's descendants in the Solomonic period. He also asserts that "the Aramæisms of late Hebrew writers differ essentially from those which occur in this book"; and that the reasonings of Elihu are really needed for the full development of its subject-matter. Of the Psalms it is asserted that the first book (i.-xli.) "was arranged substantially in its present form soon after the accession of Solomon." The book of Proverbs is said to have received its last additions in the reign of Hezekiah.

Ecclesiastes is still attributed to Solomon by its expositor. Such an opinion it is strange to find expressed at the present time. The work belongs to the third century B.C.;

some put it even in the second. The Song of Solomon, we are told, "was regarded as an integral and venerated portion of the Hebrew canon before the commencement of the Christian era"—a statement altogether contrary to fact, for the question respecting it and Ecclesiastes was still debated at the synod of Jabneh, A.D. 90, where it was decided that the Song should be put among the Hagiographa. Even there the decision was not unanimous. The commentator sees no reason for departing from the traditional belief that Solomon himself was the author.

Some astounding statements occur in the introduction to the prophetic book of Isaiah, such as, "Criticism is distinctly in favour of the unity of the work"; "The things which are urged as objections to the unity of authorship tend to confirm it"; "When the prophet speaks of heathen nations, the primary object of his prophecy will still be to instruct God's people respecting the character and ways of their Invisible King." Nothing is more certain in criticism than that chaps. xl.-lxvi. of Isaiah were written in the time of the Babylonian captivity. No good scholar has thought otherwise since Gesenius published his commentary.

About Jeremiah's prophecies it is assumed that all now existing proceeded from himself except the fifty-second chapter, which was added twenty years after the prophet's death. The book of Daniel is regarded in the introduction as substantially the production of the prophet himself, the records he left having been united after the return from captivity. The essay in which the book is treated at some length is a vain attempt to oppose the settled result at which scholars have arrived, viz., that the work was written in the Maccabean period—a conclusion to which contents and language unmistakably point. It is an incorrect statement that the Nebiim division of the canon was fixed about 400 B.C.; as also "that a book should be admitted into the canon, one thing was certainly necessary, viz., that it should bear the stamp of real antiquity." The commentator, who is not very exact, makes other erroneous assertions, such as that Simon the Just was "the last chief" of the Great Synagogue (B.C. 198, which should be 221-202).

The book of Jonah is treated as historical, and as having been written by the prophet mentioned in 2 Kings xiv. 25. Jonah himself is said to have actually composed the hymn in the second chapter, though it is made up of passages in various psalms. It speaks little for the perspicacity of the commentator on Zechariah that he says, "The weight of authority for and against the integrity of the book is very evenly balanced," since chapters ix.-xiv. evidently have a prior date to the preceding part, that is, the time of Ahaz; whereas the first part of the book proceeds from Zechariah himself, who was contemporary with Haggai.

The commentaries themselves are better than the introductions would suggest. They are characterized by good sense as well as judgment, although the attempts to reconcile discrepancies and to solve difficulties are not always successful. The exposition of the Psalms is usually of an inferior quality. The fifty-first, which is unhesitatingly assigned to David's authorship in agreement with the inscription,

is divided into four parts. The apparent contradiction about the value of sacrifice in verses 16, 17, 19, is strangely solved by the remark that David puts no trust in sacrifices offered for the expiation of his personal guilt, but as a king he feels differently.

The Proverbs are generally well explained. In viii. 22-31, a passage where personified Wisdom speaks, the correct translation of the verb rendered "possessed" is *created*—a meaning which the expositor is reluctant to acknowledge when he says, "In one or two passages the word might be rendered, though not accurately, by 'created.'" The commentary on Ecclesiastes is inadequate. The writer of it erroneously interprets the word "judgment" in xi. 9 as meaning judgment beyond the grave, and life after death in xii. 7, opinions which are inconsistent with iii. 18-22, where there is an evasive note. In xii. 5 the critic totally misapprehends the meaning of the *almond*, which is said to cause disgust.

The books of Isaiah and Jeremiah are badly handled, especially the former. In Isaiah liii. 8 the translation offered, "and his life who will consider," gives a meaning to the Hebrew word *וְיִחְיֶה* which it never has. In the next verse the word *rich* remains uncorrected, as does the *sprinkle* of lii. 15. At Jeremiah xxiii. 6 there is an incorrect note.

The book of Daniel is commented upon with ability, though the prophecy of the seventy weeks in the ninth chapter has varying meanings given to it, which the critic does not rightly estimate, resorting to the theory of a typical and incomplete fulfilment. Various other passages are commented upon in a way that suggests uncertainty in the mind of the commentator.

The Pentateuch commentary is a superficial performance. That upon Job appears to be the best, although the critic imports at times some of his own ideas into the text, as in the fourteenth and nineteenth chapters, where he supposes that Job had a hope of the resurrection, and translates wrongly, "yet out of my flesh shall I see God" (xix. 26). The allusion to the Pyramids in iii. 14 should not have been omitted; for it is to them that the passage refers, not to rock-tombs. The noun for *pyramids* is an Egyptian one put into Hebrew letters. And there is little doubt that the commentator's conservative instinct is wrong in rejecting the rendering *phoenix* for *פִּינִיק* in xxix. 18, "I shall multiply my days as the phoenix"; for it is adopted not only by the Talmud and Rashi, but by Ewald and Hupfeld. The four volumes on the Old Testament would be much improved by a limitation of the Messianic references, as well as by the exclusion of typical allusions and double senses.

The New Testament part adheres pretty closely to the traditional view. All the books were written by those whose names are prefixed, or to whom the Church has assigned them. The Gospels are dated in the first century; and the Epistle to the Hebrews is attributed to St. Paul. The fourth Gospel was written by St. John, as was also the Revelation; and the differences between the two are perfectly compatible. The Tübingen school is said to be dead, and traditional views have reasserted their supremacy. The commentators are satisfied with repeating antiquated theories and de-



spising modern innovations. The discrepancy between the synoptists and St. John respecting the Passover and Last Supper of Jesus with his disciples is solved by supposing that the Passover lamb was eaten a day earlier than the usual time. The introduction to St. John's Gospel lays down the proposition that the "synoptic narratives are implicit dogmas no less truly than St. John's dogmas are concrete facts." The Acts of the Apostles is dated A.D. 63-65, and the form of St. Paul's rebuke to St. Peter is adduced as proving "a fundamental agreement between the apostles." The expositor of the Epistle to the Romans supposes that xvi. 3-20 is part of a letter written by St. Paul to Rome after his imprisonment there—a supposition entirely baseless. The difficulty in Galatians iii. 16 concerning the word *seed* being restricted in the singular number to one person is unnoticed, though it has given much trouble to Tholuck, and is not fairly solved either by the Bishop of Durham or by Prof. Thayer in Grimm's 'Lexicon.' The introduction to the Epistle to the Hebrews advocates, in a most illogical way, the Pauline authorship; and the commentary on the epistle is far from satisfactory. In chap. i. 7, where the angels are said to be made winds, the meaning is explained away into the statement that the angels wield the storm-winds. The commentator on St. Peter's Second Epistle—who has no doubt of its genuineness because, among other evidences of its having proceeded from the author of the First Epistle, the mental characteristics of the writer of 2 Peter agree so completely with those exhibited in the earlier epistle—is deficient in critical discernment as well as knowledge, for he states that the First Epistle "is accepted on all hands as a veritable letter of St. Peter." A host of Biblical scholars since the time of Semler have denied its genuineness.

The expositor of the Revelation adopts what is called the spiritual system, and thus can give full scope to his imagination. The reasoning elaborately adduced in the introduction respecting the identity of doctrine in St. John's Gospel and the Apocalypse is more plausible than sound. And the writer's acceptance of the Domitianic date increases the difficulty of proving that the two productions were written about the same time by the apostle John. The arbitrary nature of the method of exposition adopted by the commentator is seen in his assertion that the great city mentioned in the eleventh chapter "cannot strictly mean any city," though he argues in the same note that it means Babylon, not Jerusalem.

It will be obvious that this abridgment of the 'Speaker's Commentary' does not occupy a high place among Biblical commentaries. The publication of its predecessor marked no era in the scientific exposition of Scripture for popular use. If it be the foremost work of its class available to English readers, as the editor affirms, the standard of scholarship in England is not so high as it should be.

*Charters and Records among the Archives of the Ancient Abbey of Cluni from 1077 to 1534.* Edited, with Notes and Observations, by Sir G. F. Duckett, Bart. 2 vols. (Privately printed.)

In two very handsome and well-printed volumes Sir G. F. Duckett has given to antiquaries the results of his investigation of the charters and records of the ancient and important abbey of Cluni, preserved in the Bibliothèque Nationale, Paris; and has printed *verbatim et literatim* all those documents which relate to the English possessions of this once powerful and famous religious house. For this valuable contribution to the monastic history of our country true scholars will readily thank him. His labours will be duly appreciated; and the value of these labours will be enhanced by the fact that to them attaches the highest accuracy, on account of the transcription of the MSS. having been performed by two able and accomplished members of the École des Chartes—an advantage which cannot be too highly prized.

The importance of the archives of Cluni is well set out at the commencement of the work. "It is not," Sir George Duckett remarks,

"too much to say of them that their importance in illustrating monastic history generally, and their value in elucidating ambiguous and controverted questions connected with our early Norman kings and notabilities, is very great, whilst it is satisfactory to consider that they remain to this day, with some omissions, more or less intact, and have survived the numberless vicissitudes to which they were exposed during the abbey's existence."

But, although the collection is still rich and abundant, much mischief and destruction has been done. The losses of the abbey's MSS. are past counting. One document, the existence of which was well known in 1792, cannot now be discovered; and this is the more to be regretted as it was one which would have had the greatest interest both for England and France, for it related to Mary, Queen of Scots. As for charters, they have disappeared or been destroyed by thousands, while some have found their way to England, now forming Nos. 1538-1596 of the Additional Manuscripts, British Museum. In 1562 the Huguenots laid siege to the abbey, when a considerable portion of its MS. treasures was scattered abroad; but, happily, in the year 1829 there were discovered at Cluni, by M. Buchon, no fewer than 225 folio and quarto volumes of charters and manuscripts, which were eventually purchased by the French Government, and placed in the Bibliothèque Nationale. They have been well catalogued by M. Léopold Delisle.

The history of the first construction of the grand basilica or abbey church of Cluni is interestingly connected with our English annals. We find that it was undertaken by Alfonso VI., king of Castile and Leon, who had been betrothed to the Princess Agatha of England, the sister of King Henry I. He not only doubled his father Ferdinand's rent-charge to the abbey, but he contributed most largely towards the building of the new church, which was, until the building of St. Peter's at Rome, the largest church in Christendom. But he did not live to see the completion of the

great work which he had so successfully begun. This was left to our own King Henry I. And not only did these two kings contribute thus munificently towards this grand undertaking, but the chief sovereigns of the rest of Europe assisted also, though in a less degree.

The interest, however, of Sir George Duckett's work lies not so much in the, to us, foreign element as in the additional light thrown upon the history of the Cluniac possessions in England. "The extension of the order in England," says Sir George Duckett,

"dates to the Conquest, for the first act of William, after the battle of Hastings, was to found the abbey of Battle, which he gave to monks of the order of St. Benedict. It is plain to any ordinary observer that from this time to the reign of Henry II., without exception, the reigning family, in its nearest and remotest branches, turned its thoughts to Cluni, and that English foundations for Cluniac monks became established, and continued to be so from that time. The Conqueror's followers, the propagators of the Order of Cluni, vied with one another in this direction, and no less than twelve religious houses received charters of foundation or re-establishment about that time, or as soon as the Conqueror's throne was firmly established. First among these was William de Warenne, who in 1077 founded the Cluniac priory of Lewes, and this house ranked from that time as the principal English foundation of the order, its prior being usually appointed the abbot of Cluni's vicar-general over the whole order in England and Scotland."

Shortly following the foundation of St. Pancras or Lewes there arose other Cluniac houses in various parts of England, among them the important priory of Bermondsey, which was afterwards raised to the dignity of an abbey. And, as has been shown in our notice of a previous work by Sir George Duckett on the same subject (see *Athen.*, December 25th, 1886), the sympathy between England and Cluni was so great that in the choice of abbots they frequently had recourse to one another, as in the case of William, twelfth abbot of Ramsey, who was made abbot of Cluni about 1176. But the estates of Cluni in England were from time to time confiscated, then again restored, with various alternations, until in course of time they lost their alien character and were made indigenous.

All this is so well and fully set out by Sir George Duckett in his handsome volumes that we cannot too highly praise them, or too earnestly recommend them to the careful study of all those who are interested in the monastic history of this country.

*Selections from the Letters, Despatches, and other State Papers preserved in the Bombay Secretariat.—Home Series.* Edited by George W. Forrest, B.A. 2 vols. (Bombay, Government Central Press.)

In his former selection from these interesting State Papers—noticed in the *Athenæum* for July 24th, 1886—Mr. Forrest traced the dealings of the East India Company with the Maratha power founded by Shivaji. The two volumes now before us deal with the great Company's domestic affairs in India from 1630 to 1788, the year before Tipoo provoked the wrath of Cornwallis by his attack upon Travancore. "In the letters and narratives of the chief actors we have

here," related," says the able editor, "the earliest domestic history of our Indian Empire. In these volumes we can trace the gradual change in the servants of the Company from factors to soldiers and rulers of men." They show us how the modest little factory founded at Surat in 1614 proved to be the germ of a dominion nearly as large and populous as all Europe.

In an introduction of fifty-two pages Mr. Forrest provides an excellent historical summary of the period embraced in these two volumes. One of the very first letters from Surat describes some bold and successful onsets made by our countrymen on the "Portugalls," who sought to harass our trade in those waters. Nothing could withstand "the obstinate rage of our people," who drove the enemy back with great slaughter, and took twenty-seven prisoners, "without the losse of any more than one ancient man (a corporall), not wounded, but suffocated only with heate, and the wounding of 7 more of our people." For many years, indeed, English life at Surat was an incessant struggle with foes of many kinds, Portuguese, Dutch, Moghul, and Maratha, besides the inevitable drawbacks of an unfriendly climate and a most uncertain trade. In the days of Sir George Oxinden, a brave and energetic president, who "deserves to rank with Clive and Hastings as one of the illustrious founders of our Indian Empire," British hardihood shone out again in a brilliant repulse of "Sevagy, the grand rebell of the Decan," from the Surat factory and the adjacent buildings—an exploit for which Oxinden received great thanks from the Moghul governor, and the offer of a horse, a vest, and a sword. These gifts, replied the president, "were things becoming a souldier, but we were merchants, and expected favour from y<sup>e</sup> King in our trade."

One of these Surat letters (p. 20) describes the cargo which the president was sending home in January, 1664. It included seed-lack, sticklack, spikenard "thoroughly Garbled," "aloes Socratina and Hepatica," "shelllack," "turmerick" (which is "very scarce"), "cowryes," "sena" ("garble from the stalkes"), "coho seed," "mirh," "camphier," pepper, "salt-peter," "cotten yarne," "chints," and quilts, broad and narrow. The supply of Bafta calicoes fell short of the quantity asked for, owing to "our strictness and severity" to the weavers "in keeping them to their true lengthes and breadthes." Other buyers, "especially our never failing ob-structors, the Dutch," were much less particular, looking "neither to thick or thin, broad or narrow." Cinnamon "of any sort is not by any means to bee purchas'd"; and of tinell "wee could procure none good at y<sup>e</sup> price you sett us." The list of goods required from Europe comprised lead, copper, "corral," "allum," brimstone, quicksilver, "vermelion," "ellaphents' teeth," "tynn," and "anchors for the King's Jounckes," and yellow amber. In the earliest of the Surat letters mention is made of indigo—then called "Indico"—which was obtained from Agra, Lahore, and Ahmadabad.

In 1669 Sir Gerald Aungier, on the death of Oxinden, became President of Surat. In the previous year the island of Bombay had been taken over by the Company's servants from Charles II., who had received it as

part of his wife's dower in 1661. At that time Portugal dreaded the growing power of the Dutch; and the Treaty of Cession, a full copy of which is given in the appendix, bound Charles to "defend and protect" the Portuguese possessions in the East Indies against any attacks on the part of Holland. Oxinden visited the island before his death, but it was left for Aungier to lay the foundations of its subsequent prosperity. Bombay had already been the scene of a riotous outbreak, which caused the sending of instructions from Surat for

"the tryall of those notorious mutiners y<sup>e</sup> tore y<sup>e</sup> Proclamation & opposed y<sup>e</sup> execution of Justice on y<sup>e</sup> wench you caused to be shaved and sett on an ass: lett a Jury be empannelled, whom if they finde guilty of mutiny, lett them be sentenced, condemned & executed according to y<sup>e</sup> 3<sup>d</sup> article of y<sup>e</sup> Hon<sup>ble</sup> Comp<sup>y</sup> laws for y<sup>e</sup> preservation of y<sup>e</sup> peace & suppressing of mutiny, sedition and rebellion."

During a three years' sojourn in Bombay Aungier laid out the town, improved the defences, and made a covenant with the people to secure them in their lands and possessions in return for a fixed yearly contribution to the Company's treasury. Returning to Surat in 1675, he still kept an eye on the new settlement. He fixed the judge's salary at 120*l.* a year, and ordered "y<sup>e</sup> he be allowed a horse or pallankeen with a Sumbrera boy, as also a gowne yearly at y<sup>e</sup> Comp<sup>y</sup> charge." To check the high mortality of our countrymen at Bombay, which he imputed to "their grosse and scandalous irregularitys in their sicknesse," he founded a hospital, which in one year seems to have reduced the death rate among the soldiers from 100 to 15. To men suffering from liver disease strong drink and flesh, he wrote, "is mortall, w<sup>ch</sup> to make an English souldier leave off, is almost as difficult as to make him divest his nature." In hospital, of course, the patients could get neither. The news of Aungier's death in 1676 was received by the Bombay Council with inexpressible regret.

Bombay about this time had a militia nearly six hundred strong. To these was presently added a troop of forty horse under Capt. Keigwin, whose two subalterns, being Company's servants, received no extra pay. The horses were to be mostly of the country breed, "who will not need y<sup>e</sup> high feeding of jagree and butter commonly given to all horses in these parts." It was resolved, by way of fresh economies, to make one horse-keeper serve two horses; and "for grasse & hay wee will make y<sup>e</sup> Island supply us for nothing." In 1683 this same Keigwin headed a military revolt against the Company, imprisoned the Deputy-Governor—Bombay was still subordinate to Surat—and held the island for King Charles. The king, however, bade him yield, and Keigwin, under promise of pardon, made his submission.

In 1687 Sir John Child, under orders from home, transferred the seat of government from Surat to Bombay. In the very next year Bombay was closely besieged by the Sidi of Jinjira, and Child was fain at last to sue for a peace which rid him of so formidable a foe. Some years later the Company's fortunes were seriously imperilled by the attempts of a rival English company to drive the old Company's agents out of Surat. The

union of the two companies in 1702 put an end to one source of danger; but for many years afterwards the English at Surat were sorely harassed by the oppressions and the violence of Moghul officers and the quarrels of rival native chiefs. With the capture of the Castle in 1759 our countrymen at length became masters of Surat, while the power of their Dutch and French rivals thenceforth steadily declined. During the next twenty years Surat flourished as it had never done before. Then came a period of decline, caused partly by a tremendous hurricane, partly by the wars then raging in Europe. The year 1800 marks a new era in the history of Surat. In May of that year the entire control of the revenues and administration of the town and district was transferred by treaty from the Moghul Nawáb into the hands of the East India Company.

Meanwhile Bombay had been rising commercially and politically towards the eminence it has since attained. In 1715 the first stone of its cathedral was laid, and three years later the Governor and his Council drank success to the newly consecrated church in a glass of sack. Mr. Cobbe, the chaplain at that time, vented his Sabbatarian zeal on a member of Council, to whom he refused the Sacrament unless he would promise to work no more on Sundays. On Cobbe's declining to apologize for this affront, the Government suspended him from their service. In those days the governor's salary was only 300*l.* a year; the deputy-governor received 100*l.*, with a like sum for acting as chief justice; the third in council drew 70*l.*, and the other two 50*l.* each. A physician and two surgeons got 36*l.* each, and the chaplain 50*l.*, which might be doubled if he were found deserving. These modest salaries, of course, were eked out with the profits from private trading.

The latter resource did not always prove satisfactory. In a petition to the Court of Directors their Bombay servants in 1781 pointed out that in twenty years from 1755 three gentlemen out of seventy-five had gone home with fortunes; while forty-eight had died in India, of whom "eight had acquired, or had a prospect of fortunes, but twenty-five died positive bankrupts." Some of these had served the Company from twenty-four to thirty-three years. The remaining fifteen, many of whom had served from twelve to twenty years, had saved scarcely more than enough to defray their burial charges. In spite of so many deaths promotion seems to have been slower than ever before. A few years later the Company's military officers at Bombay were also petitioning for some increase of pay, by reason of the greater cost of living in that "barren island" as compared with Bengal and Madras.

For many years justice in Bombay was administered by rule of thumb, and the punishments even for trifling offences were often absurdly severe. Even when the Mayor's Court was established in 1726, none of its members seems to have been selected for his knowledge of law. The Court of Directors looked upon trained lawyers as a danger to their vested rights. About the middle of the century the Bombay army began to exist as a regular force, and the war with France compelled the Company to strengthen its little fleet with vessels



capable of fighting the French and chastising Augria's pirates.

Many pages of the second volume detail the Company's dealings with Haidar Ali and his son Tippoo. The Bombay diaries give a harrowing account of the sufferings endured by Tippoo's prisoners, English and native, during their long captivity. There is one bright spot in the gloomy picture:—

"In some of the prisons where the Europeans and Sepoys were confined together, the latter saved money out of their daily allowance, and purchased meat for the former, at the same time telling them they well knew the customs of Europeans, and that they could not do without it: also, when on the march, they would not suffer the Europeans to carry their knapsacks, but the Sepoys took them & carried them themselves, telling the Europeans that they were better able to bear the heat of the sun, the climate being natural to them."

Something of the same kind happened, we think, during the siege of Jalalabad in 1842.

The editor's share in the production of these volumes cannot be too highly praised. The labour of deciphering a mass of mouldy manuscripts, which "had lain neglected for a century in a small damp room," must have been exceedingly irksome; and every page attests the care with which the papers have been printed, "letter for letter, exactly as they are in the original manuscript." The very blunders in the manuscript have been carefully preserved. In the earlier documents the decayed state of the paper and the spreading of the ink increased the difficulty of deciphering them, while "some leaves unfortunately crumbled to pieces the moment they were touched." Antiquaries can only be thankful that so many of these records have escaped destruction to reappear in their present shape.

#### NOVELS OF THE WEEK.

*The Rebel Rose.* 3 vols. (Bentley & Son.)

*The Fat of the Land.* By Mary Lester (Maria Soltera). 3 vols. (Blackwood & Sons.)

*It is Written! a Story of Destiny.* By Ada Fielder-King. 3 vols. (Remington & Co.)

*Led from Afar.* By Mallard Herbertson. 2 vols. (Same publishers.)

*The Child Wife.* By the late Capt. Mayne Reid. (Sonnenschein & Co.)

*Señora Villena; and Gray: an Oldhaven Romance.* By Marion Wilcox. (Sampson Low & Co.)

*Robert Holt's Illusion, and other Stories.* By Mary Linskill. (Ward & Downey.)

*Walter Stanhope: the Man of Varied Sympathies.* By John Copland. (Allen & Co.)

If 'The Rebel Rose' were less well written than it is one might suspect the author of having gone through a recent course of reading about Mary, Queen of Scots, and of being still in an access of Mariolatrous fever. The heroine of this story of contemporary life is a "young lady who has every right to get herself up as Mary Queen of Scots," being the Honourable Mary Stuart Beaton, a "Pretendress" with real Stuart blood in her veins, surrounded by a court of "nineteenth century Jacobites," one of whom is represented as in the running for the Tory premiership. If her name had been Mary Beaton Stuart one could have entered into the spirit of the thing with a little deeper illusion. But the

plot is a mere basis of fancy for some rather clever sketches from the passing show of politics and social life in London, and it serves that purpose as well as need be. Fancy and skill are curiously mixed together in 'The Rebel Rose.' Long flirtations in the lobby of the House of Commons, between bevvies of women and relays of popular representatives, who make appointments for "off days" in the month of May, belong to the realm of fancy rather than to that of skill. If the book is not taken too seriously, it will succeed in its aim of beguiling the minds of its readers.

If Mrs. Lester's novel were condensed to about half its present length, the result would be a tale of considerably more than average interest. As it is, the story drags unconsciously in the first two volumes, owing to constant digressions, conversations long drawn out, and a superabundance of detail which only serves to blur the picture. Even in the third volume, where the action is otherwise fairly concentrated, a whole chapter is devoted to cataloguing the damages done to a furnished house belonging to Mr. La Touche by tenants who play no part in the story. Nevertheless, the author shows considerable fertility of invention, and even hardened novel-readers may be surprised more than once by the turns of her wheel of fortune—an agreeable sensation, for which the critic is grateful indeed. There are good sketches amongst the minor actors; but the principal characters are somewhat confused and contradictory. In the case of Col. Leppell and his son "Duke" the writer's intentions seem to undergo various modifications, for both alternate between fraudulent and disreputable courses and the path of upright virtue. Miss Fanshawe is a more consistent study, though we think glimpses should be given of the workings of her mind during the gradual process of her moral ruin. It is a mistake for a modern novelist to choose such names as "Lady Hautenbas," "Mrs. Frisky of Matron," and "Bishop Soapisande." The lavish use of French phrases, of which novelists are frequently guilty, should be avoided, especially when inaccurate, as "en grand sérieux" and "a haut-en-bas air." Cheap and trite reflections upon the prevalence of mercenary marriages are blots upon good work. Mrs. Lester should try to concentrate style as well as plot, and correct such slips as "he was naturally of a cold nature." Her novel is decidedly promising, and she may do better work than this.

'It is Written!' is in the old *Family Herald* style, only more so. It suggests the hand of a lady's-maid ambitious of literary distinction, or of a young girl—young exceedingly. There is a vast amount of nonsense couched in wild ejaculatory paragraphs, consisting sometimes of a single word; and they teem with golden-bronze heads, sapphire eyes, opulent gowns, and "priceless diamonds." The French is abundant—and marvellous; and there are Scotch people as bewildering almost as anything else in the chaos. If the book were not sometimes unintentionally comic it would be nauseating.

'Led from Afar' is also very sentimental and rather tedious. The hero has a "spiritual affinity" with the heroine of so

powerful a kind as to reveal to him in a flash her whereabouts—and her furniture—when he is on the banks of the Nile and she is stranded at Monte Carlo with a "brute of a husband." The husband is removed quite early in the story, but the difficulties of the lovers crop up anew every morning. An unwholesome dread of hurting each other's feelings and a certain tameness of temperament combine to keep them—in spite of the affinity—apart; and when at last they fall (permanently) into each other's arms, the reader hails the event joyfully, but not with any sympathy.

Reviewers are placed in an awkward position by the growing custom of posthumous literary births. *De mortuis*, &c., is an excellent proverb; but if the *mortui* are perpetually jumping up again and fighting in a reckless, irresponsible manner, what is the poor critic to do? There is no want of vivacity in the new production of the old benefactor of our boyhood. 'The Child Wife' is full of incident, and, in spite of its Transatlantic and occasionally ungrammatical English, is written with much spirit. But its rollicking, restless partisanship is rather trying. "Toadeater" and "flunkey" are the best terms at the author's command for a Conservative Englishman. Loyal Austrians and Tyrolese are "hireling mercenaries." John Bull cares nothing for liberty so long as his beer is not taxed. Palmerston and the Prince Consort were conspirators against the freedom of Europe. Every *canard* spread in revolutionary circles is gospel truth. At every meeting of European plenipotentiaries Capt. Mayne Reid had his ear at the door. *Et sic de cæteris*. Here is our author's criticism on the poetry of the day, which seems to have been the decade between 1848 and 1858:—

"Byron made the world drunk with a divine intoxication.....Like all such excesses, it was followed by that nervous debility that requires a blue pill and black draught.....These have been supplied by Alfred Tennyson, Poet Laureate to the Queen of England, and Henry Wadsworth Longfellow, pet of the sentimental and spectacled young ladies of Boston."

Here is his notion of English sport:—

"The corn had all been cut. The partridges in full covey, and still comparatively tame, were seen straying through the 'stubs'; while the pheasants, already thinned off by shot, kept more shy along the *selvedge* of the cover."

A reviewer who is unfamiliar with Mr. Wilcox's other sketches is at an obvious disadvantage in endeavouring to form an opinion of the merits of the first of his stories. At the outset he is referred back to 'Real People,' in which many of the characters have already appeared. Furthermore, a style which a musician would call very *staccato*, and a disposition to dispense with all the machinery of fiction till little or nothing is left but dialogue, do not conduce to the ease with which the plot is followed. An undue strain is put upon the imagination or intelligence of the reader, who is continually obliged to read between the lines. 'Señora Villena' is a strange medley, in which careful photographs of the eccentricities of speech and character of the Spanish-American—a type of which Mr. Wilcox has made a close study—alternate with fantastical episodes and fragments of farce. The Señora herself, with her rapid transi-

tions from plaintive melancholy to wild animal spirits, is supposed to be a diverting personage. Indeed, Mr. Wilcox's work is full of efforts at wit and humour. Thus we read of Madame Medina, who, addicted as a rule to high heels, was completely disguised in tennis shoes. There is a delightful saying, too, in another place, to the effect that in New England "we cannot boast of wine, women, and song, but at least we have cider, women, and sermons." In 'Gray: an Oldhaven Romance' Mr. Wilcox breaks somewhat different ground, and with more success. Throughout the pages of this strange tale the influence of Nathaniel Hawthorne is constantly observable. The supernatural element is skillfully introduced, and if here and there a jarring note is struck, as in the extravagant language in which Lilly Lincoln proclaims her surrender to her lover, in the main the story is both impressive and artistic. Israel's visit to the mysterious mountain has a real touch of uncanniness about it.

All Miss Linskill's intellectual cultivation fails to save her from the perpetration of the most disconcerting solecisms. From ignorance or of set purpose she invariably presents such a jumble of social strata as it is impossible to reconcile with experience. A good deal of ridicule has been heaped upon the social aspirations and piano-playing of farmers' daughters; but Miss Linskill depicts the dwellers on a lower level, fishermen, boat-builders, and the like, as alternately conversing in dialect and paying compliments in the most rounded phrase. Their womankind again are exquisitely dressed, affect dainty dresses and parasols, and live in a constant round of tea-parties and dances. Here is a picture of Fanny Claydon's attire, or rather of one of the dresses worn by her at an evening party: "She has on a dark crimson petticoat, very short; white stockings and black velvet slippers with sandals; a blue velvet jacket, open in front, displaying a white embroidered bodice. There is a heavy gold chain round her neck, a tiny velvet cap resting upon her curls." Even more grotesque is the picture in 'Raith Wyke' of the two women, "with their dainty French names Gabrielle and Philomène," speaking the most unshackled Doric. It seemed odd, Miss Linskill owns, to the few strangers who made their way to that locality, and of a truth it seems parlous odd to the reader. Underneath such fantastic trappings there is always a good deal of human nature in Miss Linskill's characters. Better than her *dramatis personæ*, however, is the description of their surroundings, the sombre wind-swept landscapes of the north-eastern coast.

Perhaps the same extent, or limit, of grasp which makes Mr. Copland seek a distinction for his hero by describing him as a man of varied sympathies causes him generally to elevate the commonplace, to elaborate the simple, and to tear little passions to very small tatters. Such, at any rate, is the special note of his art in fiction. He even translates his innumerable bits of German; and, indeed, the book can hardly fail to advance the proficiency of any novel-reader with a dash of that language in his literary composition. Mr. Copland has plenty to say, and when he is natural he

says it well enough. Walter Stanhope is partly educated in Germany, where he comes across Bismarck, and afterwards, in England, has some dealings with Earl Grey and other men who are known to history, if not to their present historian.

#### THE UNITED STATES.

MISS E. CATHERINE BATES spent *A Year in the Great Republic*, and she has filled two volumes with her experiences and impressions (Ward & Downey). If she had written less her volumes might have been more readable; and if what she has written had not been divided into sentences instead of being arranged in paragraphs, the space filled by the whole might have been diminished. She saw some notable persons; but she had no startling experiences in America to describe, unless those which relate to spiritualism are excepted. Miss Bates is evidently a good subject for spiritualistic quacks. She does not profess to explain spiritualism, but she believes there is something in it, which is the natural frame of mind for those who can most readily be deceived. The story of what she witnessed would be ludicrous if it were not at once sad and commonplace. She tells her readers some things which are not generally known, and of which the authority is questionable; such as that "George Washington imported tailors and shoemakers from England to teach their trades to his retainers." We suppose that in Miss Bates's mind "retainers" is the equivalent for "slaves," but we think she would have done better to have been more explicit. The best thing in her work is a sketch of Mrs. Parnell—the mother of the noted Irish member—who crossed the Atlantic in the same steamer with her. One sentence will give a notion of the style in which Miss Bates writes on this subject: "Mrs. Parnell is a most fascinating old lady, the real type of gentleness of the old school, with soft, twinkling, humorous blue eyes, a pale complexion, a most placid manner, and that rare charm, a low and perfectly modulated voice."

VISITORS to America have been struck with the size of the country, and many of them have been overpowered with the vastness of the scale of everything. As with the country so with the books which are published there without being reprints of others which have appeared on this side of the Atlantic. This applies to the *Autobiography of Samuel D. Gross, M.D.*, a worthy and successful surgeon and physician, whose life does not, however, deserve to be placed at such length before the public (Philadelphia, George Barrie; London, Crosby Lockwood & Son). Dr. Gross was born on the 8th of July, 1805, and he died on the 5th of May, 1884, having suffered latterly from marked gastric catarrh, irregular thickening of the mucous membranes of the stomach, and fatty heart, and having a large cyst in his right kidney. All this is sad, but not interesting, and no one will be at all the better for learning it. Nor will the wearisome autobiography add much to the stock of useful knowledge. Dr. Gross's visits to this country and to important persons are detailed at length; but they give no information which is worth the paper upon which it is printed. The fact of a man of note in his profession having written and left an autobiography is not a sufficient reason for printing it. Dr. Gross was a medical man who lived long, and was acknowledged by his colleagues on both sides of the Atlantic to be a physician of ability. To the general reader, however, his autobiography will not tell much that is worthy of remembrance; nor will the frontispiece to the second volume, where a patient is shown undergoing an operation, prove at all instructive. The only passage we have been able to select which shows Dr. Gross at his best is the following, and this does not tell anything new:—

"A perfect wife should be neat in her person and her dress, of sweet temper, cheerful even in adver-

sity, choice in her language, loyal and devoted to her husband. A slattern can never command the respect, much less the love of her spouse. The world will not sympathize with such a wife if her domestic relations are unhappy. All women are fond of admiration, and when it is properly manifested it is a blessing rather than an evil. Matrimony, according to my observation, seldom turns out well when there is a great disparity in age, as when the husband is twenty or thirty years the senior."

It would not mend matters if the wife were twenty or thirty years the senior of the husband.

EVERY volume of the *Narrative and Critical History of America*, which Mr. Justin Winsor edits so judiciously (Sampson Low & Co.), confirms the expectations which were raised when the work was announced for publication, and the fifth, which is the last that has appeared, does not fall below the level of the preceding ones. A large part of it is filled with the history of New England in its later days, and of Canada at the most interesting period of its annals. The colonization of Georgia is also narrated in detail, and full justice is done to a work in which General Oglethorpe played the chief part. The cause of historic truth is amply subserved in the story as told in this volume of the struggle for the possession of Acadia by the English. Happily it is no longer possible to repeat the fictions about the character and expulsion of the Acadians which Longfellow rendered so fascinating and so sad in 'Evangeline.' The facts have been established since then beyond dispute, and they are most unfavourable to the Acadians. Mr. Bancroft, always eager and ready to write unpleasant things about British rule, declared in his 'History of the United States,' "I know not if the annals of the human race keep the record of sorrows so wantonly inflicted, so bitter and so perennial, as fell upon the French inhabitants of Acadia"; and though he must have learnt from documents printed and published since these words were written that they are unjust, he has not taken the opportunities afforded by subsequent editions of his work to alter or modify them. Mr. Winsor's contribution to this volume includes the history of New England between 1689 and 1763, and it is executed with great care. He displays the best qualities both of an historian and an editor.

*Zigzag Journeys in the Western States of America* (Dean & Son) is the title of a book which seems to have been written as letterpress to the illustrations. The author, Mr. Ezekiah Butterworth, appears to have written other volumes of the kind, which may possibly have had the same value. The literary value of this one would have to be represented by a minus quantity.

THE third number of the second volume of the *Papers of the American Historical Association* (G. P. Putnam's Sons) contains a painstaking and elaborate account, by Dr. J. Franklin Jameson, of Willem Usselinx, the founder of the Dutch and Swedish West India Companies. As the author well says, those who stayed in Europe and arranged for the expeditions to America did quite as good service as many who crossed the ocean and have been immortalized for so doing. This account of Usselinx's efforts and aims is a useful contribution to the history of the European occupation of the North American continent.

#### LIST OF NEW BOOKS.

##### ENGLISH.

##### Theology.

- Cheyne's (Rev. T. K.) *The Book of Psalms, with Commentary*, 8vo. 16/6 cl.  
 Kaye's (J.) *Works*: Vol. 4, *Ecclesiastical History of Eusebius*, 8vo. 6/6 cl.  
 Tugwell's (G.) *Emblems of the Passion*, roy. 16mo. 6/6 cl.  
*Poetry and the Drama*,  
 Early English and Scottish Poetry, selected and edited by H. M. Fitzgibbon, cr. 8vo. 3/6 cl.  
 Hill's (J. G.) *Under her Window*, Poems, 16mo. 2/6 parchment.  
 Sacred Song, selected and arranged by S. Waddington, 3/6  
 Shakespeare's *Hamlet*, with Introduction, &c., by D. Maclellan, cr. 8vo. 3/6 cl.  
 Tennyson (Selections from), with Introduction and Notes by F. J. Rowe and W. T. Webb, cr. 8vo. 3/6 cl.



*History and Biography.*

- Abbott's (E.) History of Greece, Part 1, cr. 8vo. 10/6 cl.  
 Bright's (Rev. J. F.) History of England, Period 4, 6/ cl.  
 Diocesan Histories: Hereford, by Rev. H. W. Phillott; St. David's, by W. L. Bevan, 12mo. 2/8 each, cl.  
 Tulloch's (Rev. W. W.) Story of the Life of the Emperor William of Germany, cr. 8vo. 3/8 cl.

*Geography and Travel.*

- Gillmore's (P.) Days and Nights by the Desert, 8vo. 10/6 cl.  
 Kennard's (E.) Norwegian Sketches, Fishing in Strange Waters, ob. 4to. 21/ bds.

*Bibliography.*

- Ibrahim-Hilmy's (Prince) Literature of Egypt and the Soudan, Vol. 2, 4to. 31/6 cl.

*Philology.*

- Kennedy's (B. H.) Revised Latin Primer, cr. 8vo. 2/6 cl.  
 Legge's (J.) The Nestorian Monument of Hsi-an Fu Shen-Hai, China, 8vo. 2/8 swd.  
 Paul's (H.) Principles of the History of Language, translated by H. A. Strong, 8vo. 10/6 cl.

*Science.*

- Arveling's (E.) Mechanics and Experimental Science: Key to Chemistry, cr. 8vo. 2/6 cl.  
 Baker's (J. G.) Handbook of the Amariyidae, 8vo. 5/ cl.  
 Longman's School Geography for Australasia, by G. G. Chisholm, cr. 8vo. 3/6 cl.  
 Stewart's (T. G.) Clinical Lectures on Important Symptoms: Fasciculus II. on Albuminuria, 8vo. 7/6 cl.

*General Literature.*

- Attwell's (H.) Book of Golden Thoughts, 18mo. 4/6 cl.  
 Black's (W.) Strange Adventures of a House-Boat, 3 vols. 31/6  
 Blatherwick's (C.) Uncle Pierce, cr. 8vo. 6/ cl.  
 Dostoevsky's (F.) Uncle's Dream and The Permanent Husband, translated by F. Whishaw, cr. 8vo. 5/ cl.  
 "Eighty-nine," edited from the Original Manuscript by E. Henry, cr. 8vo. 3/6 cl.  
 Holyoake's (G. J.) Self-Help a Hundred Years Ago, 3/6 cl.  
 James's (H.) The Reverberator, 2 vols. cr. 8vo. 12/ cl.  
 Macalpine's (A.) Broken Wings, cr. 8vo. 6/ cl.  
 Malet's (L.) Counsel of Perfection, cr. 8vo. 6/ cl.  
 Morlands (The), a Tale of Anglo-Indian Life, by Author of "Sleepy Sketches," cr. 8vo. 6/ cl.  
 Payn's (J.) Holiday Tasks, 12mo. 2/ bds.  
 Poultry Chit-Chat, by Major B., small 4to. 2/ bds.  
 Robertson's (F. F.) In Herself Complete, cr. 8vo. 3/6 cl.  
 Symes's (J. E.) Short Text-Book of Political Economy, 2/6 cl.  
 Twine (The) of the Hôtel de Cornelle, literally translated by W. S. Grigby and Rev. J. Gibson, 12mo. 5/ swd.  
 Wilde's (Oscar) The Happy Prince, and other Tales, illustrated by W. Crane and J. Hood, small 4to. 5/ parchment.

*FOREIGN.**Theology.*

- Weber (T.): Metaphysik, eine Begründung der Ontologie d. Christentums, Vol. 1, 8m.

*Law.*

- Rivière: Les Pandectes Françaises, Vol. 3, 25fr.  
 Vincent (R.) et Pénard (E.): Dictionnaire de Droit International Privé, 10fr.

*Fine Art and Archaeology.*

- Claretie (J.): Boudha, illustré par Robaudi, 15fr.

*Geography and Travel.*

- Varigny (E. de): L'Océan Pacifique, 3fr. 50.

*History and Biography.*

- Journal de Stendhal (1801-14), 3fr. 50.

*Philology.*

- König (G.): Der Vers in Shaksperes Dramen, 3m. 50.  
 Lichtenfeldt (C.): De Asconii Pediani Fontibus, 1m. 80.  
 Meyer (W.): Epistulae Imperatorum Romanorum, 0m. 80.

*Science.*

- Wechmar (E. v.): Flugtechnik, Vol. 3, 3m. 50.

*General Literature.*

- Banville (T. de): Les Belles Poupees, 3fr. 50.  
 Bastard (G.): Un Jour de Bataille, 3fr. 50.  
 Delpit (E.): La Vengeance de Pierre, 3fr. 50.  
 Mendes (C.): Grande-Maguet, 3fr. 50.

## NOTES FROM OXFORD.

June, 1888.

So far as University legislation is concerned there is little of importance to be set down to the account of the present term. The great "Bodleian question," with the literature to which it has given rise, is now happily a thing of the past, and for the future nothing, whether printed book or manuscript, rare or common, may be lent out of the library except by decree of Convocation. This settlement effected, the staff of the Bodleian, freed from all anxiety as to what may or may not go out, will be able to concentrate their attention on the still more important question of what is to come into the library, and will, we may hope, find it possible to effect some much-needed improvements. It would certainly be desirable that a larger proportion of the yearly income should go to the purchase of books, and that in the purchase of books a more systematic effort should be made not only to keep the library well on a level with modern research, but carefully to watch the second-hand market with a view to filling up existing gaps.

The opening of our final Classical Honour School to women was a concession which followed

easily and naturally upon those already made in this direction. It saves the University from the expense of a duplicate machinery, reduces the number of existing examinations—a most desirable object in itself—and involves in practice the slightest possible disturbance of the course of reading already followed by those female students who devote themselves to ancient history and philosophy. No doubt the opening of the very few schools which are still closed, e.g., that of law, will be accomplished so soon as any good case can be made out for the change. Women's education in Oxford is a plant of comparatively recent introduction, but it is now firmly rooted and growing steadily. What the ultimate position of female students should be is a problem which time will solve, and one the solution of which will be best worked out quietly and gradually, without even the aid of sympathetic, but rather thunderous articles in the daily papers.

During the first ten days of August Oxford will present an appearance which will not, it is hoped, mislead any chance visitor into the belief that we have either abandoned the Long Vacation or admitted women to degrees. For this year the usual quiet of the place at that time will be disturbed by the presence of over nine hundred students, male and female, from all parts of the country. They will meet under the auspices of the University Extension Delegacy, for the purpose partly of hearing lectures and partly of conference and discussion. The lectures, too, will aim not so much at giving positive information as at awakening interest in various branches of study and at guiding the future reading of students who are for the most part out of the reach of such guidance at home. The promoters of the scheme hope that the meeting will tend both to draw closer the connexion between the University and isolated groups of students in the country, and to familiarize the latter with the highest aims and with the best methods of study.

The list of degrees to be given this year at the Encænica is remarkable for the absence of politicians pure and simple. The two most interesting names are those of Dr. Martineau and of Commendatore Bonghi—the latter an Italian scholar and statesman who has in his time suffered in the cause of Italian unity, and who, both as minister and as author, has worked steadily and fearlessly for the intellectual advancement of his country.

I shall not anticipate the reviewer's work by doing more than mention the appearance of two Oxford books, Mr. Strachan-Davidson's 'Selections from Polybius'—the prolegomena and appendices to which contain much that is of interest—and the first volume of Mr. Evelyn Abbott's 'History of Greece.'

## THE RIGHT OF QUOTATION.

It is scarcely necessary to say more on the Stock and Stevens controversy, as the thing is plain enough. The editor or the proprietor of the *Bookworm*, or both of them, wished to do Mr. Stevens a good turn by drawing attention to his father's book. It had been elaborately reviewed by such obscure journals as the *Athenæum*, *Saturday Review*, &c., but they had, to some extent, spoilt the fine flavour of Mr. Stevens's anecdotes and reminiscences by mixing with them their own comments and opinions. The managers of the *Bookworm* saw at once that such good matter needed nothing to set it off, so they gave a series of extracts without remark or comment, simply quoting the title of the book at the end, I believe. Some people might have prefaced the extracts with such remarks as "We have much pleasure in calling the attention of our readers to a very clever and amusing book by one of the most respected and accomplished bibliographers of our day," &c. Common people might have done this, but I suppose Mr. Stock and his editor did not; whether because

they are uncommon people or not, I do not undertake to say.

But one thing I am sure is uncommon, that is, in the monthly advertisements in the *Athenæum* announcing the contents of the forthcoming numbers of the *Bookworm*, the titles of these extracts were given among the titles of the original articles, in caps., and not in smaller type among the reviews or miscellanea, where one usually finds such things. No one has pointed this out, which is the chief reason why I now interfere in the controversy.

The unusual way (as I take it) of advertising these extracts did not cause me to order the book. I had got it long before. But it did nearly (not quite) cause me to order some numbers of the *Bookworm* out of curiosity to see what they had got to say on subjects which my lamented friend Stevens had handled so well, never dreaming they were recommendatory "extracts."

Mr. Elliot Stock is evidently a humourist, and his suggestion that "whatever the damage may be in his [Mr. Stevens's] estimation, he must feel that he has compensated himself very cleverly by the attention he has been able to draw to his father's book in the pages of the *Athenæum*," is a stroke of genius. But one would think that after the publicity so kindly given by the *Bookworm* month after month there could be nothing left in that way for the *Athenæum* to do. This is rather an unkind reflection on the *Bookworm* and its public. At any rate, the correspondence will advertise the *Bookworm*.

I have no doubt many people will think the plan suggested by the managers of the *Bookworm* most excellent. A "review" made up entirely of "extracts" of the best books could scarcely fail to be popular, and would probably be a great commercial success, if the law does not provide any remedy for the authors of the books, who might be surly and ungrateful enough to object; and some folks are so unreasonable.

ROBERT ROBERTS.

## THE VIKRAMA SAMVAT.

Gayā, May 6, 1888.

PANDIT MÖHANLĀL VISHVULĀL Pandvā, the well-known defender of the authenticity of the 'Prithvirāj Rāsau' of Chand Bar'dāi, has pointed out, I believe for the first time, that there were originally two eras current in Rājputānā taking their names from Vikramāditya. The matter will be found explained at considerable length on pp. 139 sqq. of the new edition of Chand's epic (Fasc. v. and vi.) which the Pandit is now publishing. I do not profess to be an expert in Indian chronology, so I may be wrong in thinking the information to be both new and important.

The Pandit states that it is well known that there is to the present day a tradition in Mēwār that there were in the old days two *Vikrama Samvats*. It is also true that all Mēwār chronicles, including the 'Prithvirāj Rāsau,' while professing to give all dates in *Vikrama Samvats*, antedate all events by ninety or ninety-one years according to the accepted era. Tod mentions this fact in his 'Annals of Hārāvati,' but gives the difference as a hundred and not as ninety years.

The Pandit finds a clue in the 355th *riṣaka* of the first book of the epic, where Chand fixes the date of Prithvirāj's birth as 1115, according to the *ananda Vikrama* era. The correct date according to the accepted *Vikrama* era should have been V. Sam. 1205-6. Hitherto the word *ananda* has been translated "auspicious," but the Pandit shows that it really means *nanda rahita*, "devoid of nine"—"nine" being one of the sub-meanings of *nanda*. *A-nanda*, he therefore concludes, means one hundred minus nine, i.e., ninety-one or ninety, the deduction of which number from the current *Vikrama Samvat* justifies Chand's chronology.

Another explanation of the name *anand* is also offered by the Pandit. The well-known Chandragupta was founder of the low-caste *Mauvrya* dynasty. He himself was a son of Mahānanda, and he and his descendants were classed as *Nanda-vamśins*, or members of the family of Nanda. The Pandit suggests that the *ananda Vikrama Samvat* was a deliberate attempt on the part of the high-caste Rājapūts of Mēwār to ignore the period during which they were under the power of a low-caste tribe; in other words, it was the ordinary (or *sa-nanda*) *Vikrama Samvat*, after omitting the period of subjection to the sons of Nanda.

That Chand's dates are not mere mistakes is proved by the existence of documents contemporary with him which also use the *ananda* era; and whatever we may think of the explanations proposed (on which, not being an expert, I offer no opinion), the Pandit has certainly proved that at the time of Prithvirāj (say the twelfth century A.D.) two eras were current in Rājputānā, both bearing the name of Vikramāditya. One was *sa-nanda*, and started from the year 57 B.C., and the other was *a-nanda*, and started ninety to ninety-one years later.

GEORGE A. GRIERSON.

#### SALES.

MESSRS. SOTHEY, WILKINSON & HODGE sold on the 30th ult. the collection of books, manuscripts, and other matter relating to Lincolnshire formed by Mr. E. J. Willson. The following realized high prices: Browne Willis, *Survey of the Lincoln Cathedrals*, large paper, 1730, 53l.; fifteen volumes of notes, sketches, plans, &c., relating to Lincoln, 66l. 6s.; and twelve volumes of drawings, rubbings of brasses, &c., and engravings, 78l. 15s.

The same auctioneers sold on the 31st ult. the library of the late Mr. Edward Breeze, of Portmadoc. The collection was interesting as it consisted almost entirely of Welsh books, and was well known in Wales. New Testament in Welsh, by William Salesbury, 1567, with the list of the *errata*, 58l.; the first Welsh Grammar, by Henry Perry (imperfect), 1595, 13l.; Bible, 1588, the first edition in Welsh (imperfect), 21l.; Covent Garden Playbills, in 2 vols., 1813-15, 29l. 10s.; Eytton, *Antiquities of Shropshire*, 1854-60, 31l.

Messrs. Christie & Manson sold on Tuesday an extensive collection of Johnsonian relics, autograph letters of the doctor and his friends. One of Mrs. Siddons to Sir Joshua Reynolds was knocked down for 12 guineas, and another at nearly 14 guineas. A lot of "Garrickiana," including several letters of Garrick, realized 36l. One of his letters, written in the third person, and mentioning the present of a specimen of the handwriting of Shakespeare, fetched 41l. The famous letter to Edmund Cave, signed "yours impransus, Sam. Johnson," realized no less than 46l.; and another from Johnson to Goldsmith, proposing Boswell as a member of the Club, brought 40l. Dr. Johnson's last prayer fetched 22l.; and another, in which he mentions Rochefoucauld and Swift, the same price. A long autograph letter of Lord Byron to Archdeacon Hodgson fetched 15 guineas. The 137 lots reached 750l.

The 'Epistola Christofori Colom' (Rome, 1493) was put up at a sale in Florence last week, and bought in at 320l.

#### MISS YONGE'S TOPOGRAPHY.

Kensington, May 30, 1888.

I HAVE no doubt that Miss Yonge's life of Hannah More deserves all the praise you bestowed on it in your paper of the 19th, which I have just read; but in one respect—the matter of local and topographical details—her book is singularly open to criticism. With your permission I will mention two or three of the mistakes into which she has fallen.

In her first chapter, headed "Stapylton," Miss Yonge says that Hannah More's father "was thankful to Lord Botetourt for an appointment

to a small foundation school in Somersetshire..... Stapylton, the school which he held.....is no more. The room where he taught is now used for parish purposes, and absorbed into Fisherton itself, almost a suburb of Bristol, and well known as containing—very appropriately—a Training School for Mistresses."

On this I would observe that there is not and never was any such place as Stapylton. The appointment which Jacob More owed to Lord Botetourt (not Bottetourt) was the mastership of a school at Stapleton. This parish is not in Somerset, but in Gloucestershire. There is no place called Fisherton anywhere near Bristol. The place which contains the Training Institution for Mistresses for National Schools is called Fishponds, an ecclesiastical district carved out of Stapleton. Fishponds is no more a suburb of Bristol than Stapleton itself is.

So much for Hannah More's birthplace. Of Wrington, where she spent the best part of her life, we are told that it lies "to the south-east of Bristol." As a matter of fact it lies to the south-west of Bristol, near the Bridgwater road. Many other inaccuracies—particularly in the spelling of proper names—might be enumerated. Perhaps it is worth mentioning that "the publisher Caddell" (Thomas Cadell the elder), who is said to have been "a native of Stapylton," was really born in Bristol; and that an edition of Boswell's 'Johnson' published in 1778, though one of the "principal authorities" consulted by Miss Yonge, escaped the notice of the careful and diligent Lowndes.

D. C. IRELAND.

#### Literary Gossip.

IN the portion of the library of Sir Theodore Brinckman which Messrs. Sothey will sell next month there is a fine copy, on large paper, of Nichols's 'History of Leicestershire'; also a work called 'Instruction Economique,' in a very beautiful and minute handwriting, by Richard Hoare, copied by him from the original manuscript by John Evelyn, who had it done as a present to his wife. This manuscript appears to be unpublished, and bears the following dedication in Evelyn's autograph: "To the present Mistress of my youth, the hopeful companion of my riper years, and the future Nurse of my old age, M<sup>rs</sup> Mary Evelyn, My deare Wife. 1648."

PROF. SAYCE has written a paper, to be read at the Society of Biblical Archaeology, on the newly discovered cuneiform tablets at Tel el-Amarna in Egypt. They contain letters to Amenophis IV. (Khu-en-Ater), "the heretic king," who moved the capital from Thebes to Tel el-Amarna. These documents, of which more than 200 will soon be at the disposal of specialists, were sent, among others, by Burnaburyas of Babylon, about 1430 B.C. We understand that the Rainer Museum at Vienna has acquired 160 of these tablets, 60 are on their way to the British Museum, and about 40 are in the Boulak Museum. They will most likely throw some light on the early history of Palestine, through which country many of the letters passed. It is curious to notice that the Egyptian king is addressed as "the Sungod rising from the divine day, whose name is Masu." Thus Prof. Sayce's supposition, mentioned in his Hibbert Lectures, that the name of Moses has something to do with the name of a sungod, is brilliantly confirmed by the newly discovered Babylonian despatches.

THE volume of the "Great Writers" series which is to follow Mr. Sime's mono-

graph upon Goethe, which we have already announced as to appear next month, will be 'The Life of Congreve,' by Mr. Edmund Gosse.

WE are pleased to see Mr. Redhouse has been knighted, but, as we remarked in 1885, it seemed unaccountable that one of the most distinguished Orientalists in Europe, who ought to have been made C.B. a quarter of a century before, should have had bestowed on him in the year named the inferior title of C.M.G. Even now, instead of his knighthood being derived from the Bath or the Star of India, Mr. Redhouse has been given a colonial order. Mr. George Dennis has at length attained the title of K.C.M.G. There is something capricious in the bestowal of such titles, which much lessens their value, and induces many men of distinction to decline them when offered. While young favourites of a department are pushed on to a Knight Commandership before they are thirty, men of eminent service are allowed to reach seventy or eighty, and are too often even then unrewarded.

WE are glad to hear from Madrid that the sister of Keats is in good health. She is taking steps for the recovery of moneys in Chancery belonging to the grandfather of the poet.

DR. MARSHALL, who last year edited the Registers of Perlethorpe in Nottinghamshire, has now printed for subscribers those of the adjoining chapelry of Carburton, which commence at the same singularly early period, 1528, ten years previous to Cromwell's order. Mr. Robert White, of Worksop, is the printer.

THE deaths are announced of Archdeacon Hannah, once the Warden of Trinity College, Glensalmond, and known—besides being the author of some theological works—as the editor of 'The Courtly Poets from Raleigh to Montrose,' a revised issue of 'Poems by Sir Henry Wotton, Sir Walter Raleigh, and Others,' a volume he published with Pickering soon after taking his degree; of Mr. D. I. Heath, who, after being deprived of his living for heresy, busied himself with the Hittite inscriptions and similar speculation; and of Mr. Heilprin, a German Jew settled in the United States, who was a sound Hebrew scholar of the old-fashioned school.

THE Council of the Manchester Literary Club is making an appeal to the members on behalf of the well-known author Mrs. Linnæus Banks, who is sixty-five years of age, and, we regret to say, in indifferent circumstances. A subscription list has been opened, which is headed by Mr. John Bright with a donation of 5l. It is proposed to purchase an annuity for Mrs. Banks.

To the new 'Dictionary of Slang, Jargon, and Cant' Mr. W. H. Pollock and Aubrey Stewart will contribute a collection of Circus and Showmen's Slang. "Tailors' Slang" will be dealt with by Mr. T. H. Holding, editor of the *London Tailor*. Mr. Walter Rye will supply "Athletic and Running Slang."

MESSRS. SWAN SONNENSCHNEIN & Co. are going to publish a new monthly serial, entitled *Our Celebrities*. Each part will contain three portraits of celebrities of the day, with letterpress from the pen of Dr. Louis Engel.



The portraits selected for part i. are the Duke of Cambridge, the Marquis of Salisbury, and Sir F. Leighton.

DR. ROBERTS has issued an interesting report on the working of the Cambridge Extension scheme during the last twelve months. An attempt has been made to group the centres, and a South-Eastern Counties' Association has been formed, consisting of associated centres, which will hold a meeting in London this month. Nine new centres have been formed, including the town of Cambridge itself, where the lectures have been well attended. The experiment of inviting four mining students to Cambridge for a month in the autumn was repeated with satisfactory results. The affiliation of local centres is to be continued. Five—Derby, Hull, Newcastle, Scarborough, and Sunderland—have been affiliated, and it is proposed to do the same with Devonport, Plymouth, and Exeter.

MESSRS. SAMPSON BROTHERS, of York, have in preparation 'Ryedale and North Yorkshire Antiquities,' by Mr. George Frank. The book will be illustrated with wood engravings. The same firm will issue in September another work of local interest, entitled 'A History of Hemingborough,' in the East Riding of Yorkshire, edited by Canon Raine, of York, which will also contain illustrations and correspond in size with 'Ryedale.'

THE well-known novelist Friedrich Spielhagen has just finished a novel, called 'Ein Neuer Pharao,' which is said to give a picture of modern society at Berlin.

A SUBSCRIPTION is being raised for the erection of a monument to the famous theosophistic shoemaker Jacob Böhme in his native town in Silesia. The treasurer of the committee is said to be, appropriately enough, a leatherseller and shoemaker.

THE chief Parliamentary Papers of the week are Ancient Monuments, Orders in Council (1d.); Army, Cost of Military Intelligence Department, Return (1d.); Navigation and Shipping, Annual Statement for 1887 (4s.); Navy Guns, Return, 1887 (1d.); Army and Navy Guns, Return, 1886-7 (1d.); and Parliamentary Constituencies, Number of Electors, Return (2d.).

## SCIENCE

### MEDICAL LITERATURE.

*A Manual of Surgery.* In Treatises by Various Authors. Edited by Frederic Treves, F.R.C.S. 3 vols. (Cassell & Co.)—This work is, what the editor intended it to be, "a concise account of the leading facts and principles of modern surgery." It must be a great help to the student, and it is certainly a valuable addition to the shelves of the busy practitioner. From it the latter can get in a concise form not only the modern views of surgery, but also the useless, irritating, if fashionable, and therefore necessary, new nomenclature, without which no student of current literature can understand what he reads or consult with his junior colleagues. The treatises by the various authors are all so good that it seems invidious to single out any for special comment. They have all brought their subjects up to the present time; but we venture especially to commend to our readers the brief, but clear and able article on tumours by Mr. Buttin, and on specific diseases by Mr. Jonathan Hutchinson. Prof. Stokes contributes an excellent chapter

on the general principles of operative surgery, though we do not think he lays sufficient emphasis upon the great danger accompanying operations on patients suffering from Bright's disease and chronic alcoholism; nor does he allude to the undoubted drawback to the use of Esmarch's bandage in operations, viz., the occurrence of troublesome hæmorrhage at the conclusion of the operation. In the article on wounds, by Prof. Chiene, we are surprised to find him denying the occurrence of "immediate union," as described by Dr. Macartney and supported by Sir James Paget and Prof. Turner. Mr. Henry Morris puts clearly, most clearly, his views on injuries and surgical diseases of the kidney; and Prof. Stephen Smith, of New York, has paid him a very high compliment by reproducing in his 'Principles and Practice of Operative Surgery' a great part of this chapter. In conclusion, we can without any hesitation congratulate Mr. Treves on the result of his arduous work, and upon the production of a book which will for some time to come be a help to students, and a useful book of reference to practitioners in heavy work.

*The Croonian Lectures on some Points in the Pathology of Rheumatism, Gout, and Diabetes.* By P. W. Latham, M.D. (Cambridge, Deighton, Bell & Co.; London, Bell & Sons.)—These lectures, founded upon an immense amount of original research, contain a large number of facts relative to the changes which take place in the nervous system, the blood, and the tissues in diabetes, rheumatism, and gout, with the inferences which Dr. Latham draws from them. It is a valuable contribution to our knowledge of the diseases of which he treats, and will be eagerly sought after and considered by the scientific physician.

*The Commoner Diseases, and Accidents to Life and Limb: Firstly, their Prevention; Secondly, their Immediate Treatment.* By M. M. Basil. (Churchill.)—These lectures, delivered to the St. Chrysostom Literary Union, are brief, clear, and good. They do not, like many of the lectures delivered by the St. John's Ambulance Association, go beyond their proper sphere. They do not attempt to teach people to be amateur medical men; they endeavour to impart such knowledge as will be useful in an emergency in a simple, straightforward manner. We think they have attained their object.

*A Handbook of Roller Bandaging.* By Fanny E. Fullagar. (Griffith, Farran & Co.)—We doubt whether this little work on bandaging will prove particularly useful; and we are rather sorry to find that the treatment of broken collar bones is one of the things taught by the St. John's Ambulance Association. Surely those who attend its classes are not supposed to take charge of broken bones.

*The Nature of Fever.* Being the Gulstonian Lectures delivered at the Royal College of Physicians of London in March, 1887. By Donald Macalister, M.D. (Macmillan & Co.)—The author in these lectures enters with his usual care and ability into the mode of production of fever, or, as he afterwards defines it, the disorder of the body heat. Dividing his subject into three parts, viz., heat loss, heat production, and thermotaxic nervous mechanism, he ably and at length discusses them by the light of his own work as well as by the work of others. When the production of fever is thoroughly understood, these lectures will be acknowledged to have contributed not a little towards the elucidation of the problem.

### THE ROYAL OBSERVATORY, GREENWICH.

At the annual visitation of the Royal Observatory, held on Saturday last, the Astronomer Royal, Mr. Christie, presented his customary Report to the Board of Visitors. This gives a summary of the work accomplished since the date of the last report, and an account of the

state of the observatory on the 10th of last month, when the report was prepared.

The building operations (alluded to on the last occasion), for the extension of the computing rooms and the erection above them of a new dome, eighteen feet in diameter, for the more advantageous location of the photo-heliograph, were commenced on the 7th of November, and the whole were completed on the 21st of April, with the exception of the dome (constructed by Sir Howard Grubb), which was almost finished at the date of the report. As soon as it is quite ready the Cooke 6-inch equatorial will be mounted on the pier within, the photo-heliographic tube being attached to it. The work connected with the reduction of the spectroscopic and photographic observations has been transferred to the Upper Computing Room, so that under the new arrangements the whole of the astronomical establishment will be brought close together.

The subject of railway extension in the neighbourhood of the observatory has again, after the lapse of several years, forced itself upon the serious attention of the Astronomer Royal. Early in March last notice was received from the Home Office of a proposal to carry a railway (in extension of the authorized Bexley Heath line) through a tunnel under Blackheath, the nearest point being 840 yards from the observatory. In consequence observations were made of the effects produced by trains passing along existing lines both between Greenwich and Maze Hill and in the Blackheath tunnel. Great disturbances were noted, particularly in the image of wires as seen by reflection from the trough of mercury, which observers were appointed to watch whilst trains were known to be actually passing. Although the Blackheath-Charlton tunnel is about a mile distant, yet when trains were passing through it the reflected image was much disturbed and was occasionally invisible. As the tunnel of the proposed line would be similar in character to this, but at half the distance, it was concluded that its construction and use would cause so great a disturbance as to make delicate observations impossible. This result was notified to the Admiralty, and the clauses of the Bill authorizing such construction were, in consequence, abandoned. The extension to Greenwich of the branch of the London, Chatham, and Dover line to Blackheath Hill, it should be mentioned, is nearly completed; but as the Greenwich station of that line is to be a terminus, Mr. Christie hopes that the tremor produced by trains on it will not be sufficient to cause any serious disturbance such as is occasioned in the other case after its longer time of action. "If, however," he adds, "at any future time a further extension of this line should be proposed, the question would require very careful consideration in the interests of the Royal Observatory."

The list of subjects of observation does not differ essentially from that in previous years, but it is remarked that the badness of the weather in the early part of the present year has seriously affected the number of observations made with the transit-circle. The working catalogue of stars now under observation includes all the stars in Groombridge's Catalogue and in the 'Harvard Photometry' not observed at Greenwich since 1867; and, as these are cleared off, it is intended to add other stars from Piazzi's Catalogue. The Annual Catalogue of stars observed in 1887 contains about 1,900 stars. Considerable progress has been made with the computations for the new Ten-year Catalogue, which is to include the places of all stars observed between 1877 and 1886. From the date of the last to that of the present Report the moon's place has been observed 110 times with the transit-circle and 74 times with the altazimuth, the observations with the latter being restricted (with some exceptions) to those parts of the lunations when the moon could not well be observed on the meridian. The sun and large planets have, as heretofore, been regularly observed with the

transit-circle; comets, occultations, and other occasional phenomena with the equatorials and altazimuth. Some stellar photographs (particularly of the Pleiades) have been taken with a photographic object-glass mounted on the Sheepshanks equatorial. The spectroscopic observations of motions of stars in the line of sight have been continued with the great equatorial; and the spectrum of Sawerthal's comet ( $\alpha$ , 1888) has been examined on three nights, when it was found to be chiefly continuous, the three usual cometary bands being very faint. Photographs of the sun were taken on all days when it was practicable, and the gaps were almost completely filled up by others taken in India or in Mauritius, and received through the Solar Physics Committee. The sun was free from spots on 106 days in the year 1887, and the areas of both spots and facule have diminished since the date of the last Report. With the exception of a fine group seen during three rotations in May, June, and July, and of three other groups, one in July and two in December (all of these being in the southern hemisphere), there has been a complete absence of conspicuous spots. This has brought about a considerable diminution of the current work in this subject of research, and rendered it possible to commence the further discussion of the results of former years.

With regard to magnetic observations, the continuous register by photography of the changes in magnetic declination, horizontal and vertical force, has been maintained, the absolute values of the magnetic elements being, as in former years, determined from time to time by eye-observation of declination, dip, and deflection, to give the means of obtaining the values for the reference lines, from which ordinates on the photographic sheets are measured for each hour. In the year 1887 there were only three days of great magnetic disturbance, but there were also about twenty other days of lesser disturbance, for which traces of the photographic curves will be published. Under the head meteorology it is stated that all the instruments are in good order. The mean temperature of the year 1887 was  $47^{\circ} \cdot 8$ , being  $1^{\circ} \cdot 5$  below the average of the preceding forty-six years. The highest air temperature in the shade was  $92^{\circ} \cdot 2$ , on July 4th; the lowest  $15^{\circ} \cdot 5$ , on January 2nd. The mean daily motion of the air was 275 miles, which is nine miles below the average of the preceding twenty years. The number of hours of bright sunshine was 1,401, about 190 above the average of the preceding ten years. The rainfall in 1887 was 19.9 inches, being 4.8 inches below the average of the preceding forty-six years.

Provision has been made in the estimates for a redetermination of the difference of longitude between Greenwich and Paris, a scheme much urged by the late General Perrier, and since his lamented death taken up warmly by his successor, M. le Commandant Bassot, and recently approved by the French Bureau des Longitudes, who intend to unite with it a determination of the longitude of Dunkirk. Three French delegates propose to visit Greenwich very shortly, to settle the details of the plan of operations, which it is intended to carry out in the autumn.

In concluding his Report Mr. Christie refers to his recommendation that the instrumental equipment of the observatory should be increased by the addition of a photographic refractor of 13 in. aperture, to enable it to take a share in the scheme for the construction of a photographic map of the heavens, thus extending our knowledge of the places of the fixed stars. The provision of funds for this purpose is still under the consideration of the Government; and Mr. Christie points out the desirability of arriving at a decision without further delay, especially as several other observatories (including those of Melbourne and Sydney in our own colonies) have already ordered their instruments, which are to be completed by the end of the present year. It is also pointed out how greatly the work of the observatory has

increased since the appointment of Sir George Airy in 1835 (several distinct departments having been added to the establishment), and how inadequately the staff has been correspondingly increased. Mr. Christie expresses a doubt whether it will be possible, under present arrangements, to keep up the hourly distribution of time-signals.

#### SOCIETIES.

ROYAL.—May 31.—The President in the chair.—Mr. G. King (elected 1887) was admitted into the Society.—Prof. E. Becquerel, H. Kopp, E. Pfüger, and J. Sachs were elected Foreign Members.—The following papers were read: 'On the Effect of Occluded Gases on the Thermo-electric Properties of Bodies and on their Resistances; also on the Thermo-electric and other Properties of Graphite and Carbon,' by Dr. J. Monckman; 'Colour Photography: Part II., The Measurement of Reflected Colours,' by Capt. Abney and Major-General Festing; 'The Conditions of the Evolution of Gases from Homogeneous Liquids,' by Mr. V. H. Veley; and 'Investigations on the Spectrum of Magnesium, No. II.,' by Profs. Liveing and Dewar.

LINNEAN.—May 24.—Centenary Anniversary Meeting.—Mr. W. Carruthers, President, in the chair.—Messrs. R. Barron, L. A. Boodle, S. Klein, and E. B. Poulton were admitted Fellows.—The following reports were presented: (1) report of the Secretary on the history of the Society and its collections; (2) report of the Treasurer on the financial history of the Society from its commencement; and (3) report of the Librarian on donations and additions by purchase to the library.—The President then delivered his annual address.—The following eulogia were pronounced: on Linnaeus, by Prof. Fries, of Upsala; on Robert Brown, by Sir J. Hooker; on C. Darwin, by Prof. Flower; and on G. Bentham, by Mr. W. Thesleton Dyer.—The Linnean gold medal, struck in commemoration of the centenary, and awarded for researches in botany to Sir J. Hooker, and for researches in zoology to Sir R. Owen, was presented by the President to the recipients.

MICROSCOPICAL.—May 9.—Dr. C. T. Hudson, President, in the chair.—The President said that on the occasion of his taking the chair for the first time he desired, before beginning the business of the evening, to thank the Fellows very heartily for the honour which they had done him in electing him their President.—Mr. Crisp exhibited a form of camera lucida, by M. Dumaige of Paris, fitted in a box with a cover, which, when closed, kept the prism and mirror free from dust; also, by the same maker, an adapter with spiral springs, for rapidly changing objectives, and a portable microscope in which the foot and stage were in one piece.—Dr. Kibbler exhibited and described a new stand and camera, which he believed would be found very useful for photo-micrography. It had been made to his design by Mr. Bailey, his idea being that it was best not to take negatives upon a large plate, but on a quarter-plate first, and afterwards to enlarge the pictures from the original negatives. The great advantage of this method was in the amount of light gained for the purpose of focussing. The quarter-plate size was also the proper one for lantern slides. The ordinary diaphragm plate placed immediately below the stage he had found entirely useless, but by removing it a certain distance from the object it then ceased to cut off the field, and began to reduce the light and to improve the penetration and definition. With high powers this answered very well, but it would not work with low powers unless the diaphragm was removed to a distance too great to be convenient in practice. He had, therefore, devised the plan of introducing a short 1½ in. condenser behind the stage, and about 3 in. in front of the diaphragm plate, in this way throwing it out of focus. The effect of this was that the same improvement in penetration and definition was obtained, but on a much shorter distance. Attention was also called to a method of clamping the object in position when the focus had been obtained; also to a plan for obtaining a fine adjustment by a tangent screw.—Mr. Milla's note on 'A Sponge with Stelliform Spicules' was read.—Mr. Crisp referred to some comments which had recently been made in America upon the advantages of the method of tilting the stage of the microscope as a means of obtaining a very economical and simple form of fine adjustment, on which some discussion took place.—Dr. A. C. Stokes's paper on 'New Infusoria Flagellata from American Fresh Waters,' containing descriptions of twenty species, was read.—A paper on 'The Foraminifera of the Red Chalk,' by Mr. H. W. Burrows, Mr. C. D. Sherborn, and Rev. G. Bailey, was also read.

PHILOLOGICAL.—June 1.—Rev. Dr. R. Morris, President, in the chair.—The papers read were: 'On the Vocalic Laws of the Latin Language,' by Mr. E. R. Wharton; and 'Thirty-five Words of the Dialect of the Cayapas Indians living in the Interior of Ecuador, with their Equivalents in Quichua, the Mother Dialect of Peru,' communicated by Mr. C. Cheston. Mr. Wharton gave proofs of the working of the law of change in "pretonic" vowels, tone being the pitch-accent of each word, in distinction from its stress-accent. He also showed that the Romans had a modified *u*, both long and short, as well as a genuine *u*. He instanced many vowel changes which were due to dialect, others which were owing to analogy, and then treated at some length the long vowels and diphthongs. His paper was printed in advance to enable members to follow its arguments and examples.

ROYAL INSTITUTION.—June 4.—The Duke of Northumberland, President, in the chair.—Mrs. J. Mackinlay, Messrs. F. W. Bayley, J. Feis, C. A. Flint, A. Holland, and T. Woolner were elected Members.

SOCIETY OF ENGINEERS.—June 4.—Mr. A. T. Walmisley, President, in the chair.—A paper was read 'On the Action Main Drainage Works,' by Mr. C. N. Lailey.

SOCIETY OF BIBLICAL ARCHEOLOGY.—June 5.—Mr. P. Le Page Renouf, President, in the chair.—The following papers were read: 'Les Actes Coptes du Martyre de St. Polycarpe,' by Prof. E. Amélineau; 'Remarks on some Unpublished Cuneiform Syllabaries with respect to Prayers and Incantations written in Interlinear Form,' by Dr. C. Bezold; and 'The Khetta-Hatté and their Allies,' by the Rev. C. J. Ball.

PHYSICAL.—May 26.—Mr. S. Bidwell, V.P., in the chair.—Mr. S. O. Roberts was elected a Member.—The following communications were read: 'Note on the Governing of Electromotors,' by Profs. W. E. Ayrton and J. Perry; 'On the Formule of Bernoulli and Haecker for the Lifting-power of Magnets,' by Prof. S. P. Thompson (read by Prof. Perry); and 'Experiments on Electrolysis: Part II., Irreciprocal Conduction,' by Mr. W. W. H. Gee and Mr. H. Holden. An abstract was read by the Secretary.

ARISTOTELIAN.—May 28.—Mr. S. H. Hodgson, President, in the chair.—Prof. Bain read a paper 'On the Definitions of the Subject Sciences, with a View to their Demarcation.' Starting from the position that a science is an aggregate of kindred topics—that is, topics more closely related among themselves than they are to any others outside—he considered the best mode of securing this condition in the sciences of the subject world. There was a standing temptation among the professors of any one science to overstep its boundaries, from the desire of including some pet subject, to the consequent derangement of the unity of the science. A contrasting illustration was given from the position of Aristotle, who included in his grasp the whole circle of the subject departments, by which he was freed from the temptation to aggrandize one at the expense of another, and, in point of fact, kept their several provinces distinct to a degree that was quite remarkable at his stage. The course to be pursued, as suggested by this example, would be to review the round of the subject departments by taking them in couples, namely, psychology-logic, psychology-ethics, psychology-philosophy, logic-psychology, these four couples being sufficient for the particular purpose of the paper, which was to isolate the topics most proper to make up a department of philosophy, as in a great degree synonymous in its present usage with metaphysics and ontology. As regards the treatment of the successive couples, the plan would be to fasten upon the most typical and universally received matters in each, and from these to shape a provisional text for judging of the admissions of the more ambiguous topics. In the exercise of this judgment the points in question would be doubly tested, being compared with the standard examples of both members of the couple; the comparative relationship would then be estimated under the most favourable circumstances. Thus, in the couple psychology-logic there was an ambiguous topic in the law of resemblance or similarity which seemed to come under both alike. Here, however, the difficulty would be met by distinguishing two different bearings of the principle—the one, consistency as the test of truth, and necessarily all-pervading in logic; the other, similarity as a process of the reproduction of thought, and falling exclusively to psychology. Under the couple psychology-ethics the unequivocally ethical topic would be the standard of right and wrong, while the nature of conscience would be somewhat ambiguous, but would incline to psychology, when the purpose was to decide whether it was a simple or a compound faculty, and if compound to assign its constituents among the psychological elements. The stress of the final discussion lay between the



couples psychology-philosophy, logic-philosophy, after surveying which a series of topics was arrived at more or less heterogeneous with the characteristic material of psychology, logic, and ethics, and thereby free to enter into the sphere of philosophy, having moreover on examination a sufficiently common character to give unity to that sphere. The questions external perception, the priority of the particular and the universal in knowledge, the unity or duality of knowing and being, the relative and the absolute, the knowable and the unknowable, would be among the received topics of philosophy, being unsuitably placed in the other departments. There was a final issue of supreme importance in making up the sphere of philosophy, namely, whether it should absorb theism, in consequence of its supposed application in that region. Reasons were advanced for keeping theism wholly distinct from philosophy.

MEETINGS FOR THE ENSUING WEEK.

- MON. Aristotelian, 8.—Annual Meeting.  
 — Geographical, 8½.—Hudson's Bay, and Hudson's Strait as a Navigable Channel. Commodore A. H. Markham.  
 TUES. Horticultural.—II. Fruit and Floral Committee; 1, Scientific Committee; 3, Election of Fellows.  
 — Colonial Institute, 8.  
 — Anthropological Institute, 8½.—Remarks on Mr. Flinders Petrie's Collection of Ethnographic Types from the Monuments of Egypt, Rev. H. G. Tomkins.  
 WED. Microscopical, 8.—Additions to the Knowledge of the Carboniferous Foraminifera, Rev. W. Howchin.  
 THURS. Royal, 4½.  
 — Zoological, 5.—Reptiles, Living and Extinct, Mr. F. B. Beddard (Davis Lecture).  
 — Nautical, 7.—Annual Meeting.  
 — Mathematical, 8.—The Correlation of Two Spaces, each of Three Dimensions. Dr. Hirst; 'The Determination of the Circular Points at Infinity,' Dr. G. Taylor; 'Applications of Elliptic Functions to the Theory of Twisted Quartics,' Prof. G. B. Mathews; 'On Point, Line, and Plane Sources of Sound,' Lord Rayleigh; 'Note on Rationalization,' Mr. H. Fortey.  
 FRI. Antiquaries, 8.  
 — Philological, 8.—Proposed International Conference to perfect a Universal Language, Mr. A. J. Ellis.  
 SAT. Royal Institution, 3.—Count Tolstol as Novelist and Thinker, Prof. C. E. Turner.

Science Gossip.

Two physicists and two biologists have been recently added to the list of Foreign Members of the Royal Society. Prof. Becquerel of Paris, well known for his researches on the effects of light on bodies, especially with reference to phosphorescence, and Prof. Kopp of Heidelberg, distinguished for his researches on atomic volumes and boiling-points, are the representatives of physics; while animal physiology is represented by Prof. Pflüger of Bonn, and vegetable physiology by Prof. Julius Sachs of Würzburg.

MR. BERNARD CRACROFT, whose death is announced at the age of sixty-one, was one of those who passed from the university to the Stock Exchange. He published some detailed statistical tables of fluctuations of prices, which attracted much attention at one time, as also some manuals on finance.

THE Council of the Institution of Civil Engineers has made the following awards to the authors of some of the papers read and discussed at the ordinary meetings during the past session, or printed in the minutes of proceedings without being discussed, as well as for papers read at the supplemental meetings of students: A Telford Medal and a Telford Premium to Mr. R. A. Hadfield, to Mr. E. Hopkinson, and to Mr. J. Pierce, jun.; a Watt Medal and a Telford Premium to Mr. P. W. Willans and to Mr. E. B. Ellington; a George Stephenson Medal and a Telford Premium to Sir Bradford Leslie; the Manby Premium to the late Mr. H. Goodall; a Watt Medal and a Telford Premium to Prof. V. A. E. Dwellshauvers-Dery; and Telford Premiums to Mr. W. M. Thompson, Mr. J. W. Wyatt, and Mr. D. Drummond. The following Miller Prizes have been given: to Mr. D. S. Capper, to Mr. L. Gibbs, to Mr. H. M. Martin, Wh.Sc., to Mr. J. H. Parkin, to Mr. A. Chatterton, to Mr. J. Holliday, to Mr. A. W. Metcalfe, and to Mr. R. J. Money.

THERE died a few days ago Mr. Joseph Y. Watson, F.G.S., who formerly took an active part in mining and geological investigations. While Mr. Robert Hunt was engaged in laying the foundation of mining statistics, Mr. Watson published some works and pamphlets on the economical aspect of the subject. He had

retired from business as a mining broker some years ago, and devoted himself to his duties as a county magistrate for Essex. He was the author of a book on the history of his district of Thorpe le Soken.

DR. GRYZANOVSKY died, after a long illness, brought on by his strenuous literary labours, at Lucca on the 31st of May. Mr. Mercer writes:

"He began his career as an attaché to the Prussian Embassy at Rome forty years ago. Disinclined to diplomacy, he later studied medicine, and practised successively in Florence, Pisa, and Leghorn. On terms of intimate friendship with the many English celebrities then residing in Florence, inclusive of Walter Savage Landor, Browning, Trollope, and Mrs. Somerville, he earned his own place in the esteem of his contemporaries by constant and unremitting work as a writer upon various subjects, especially on social and hygienic questions. A profound mathematician and statistician, he was also a skilled theoretical musician and first-rate linguist. Turning over at random an immense mass of published and unpublished papers, I have just read one of the latter, 'On Collective Phenomena and Scientific Value of Statistical Data,' containing thirty-two pages of the closest reasoning, in technical English so pure that, beyond two or three flaws, absolutely no fault is discoverable."

FINE ARTS

ROYAL SOCIETY OF PAINTERS IN WATER COLOURS.—THE HUNDRED AND NINTH EXHIBITION IS NOW OPEN, 5, Pall Mall East, from 10 till 6.—Admission, 1s.; Illustrated Catalogue, 1s. ALFRED D. PHIPPS, R.W.S., Secretary.

THE NEW GALLERY, Regent Street.—THE SUMMER EXHIBITION IS NOW OPEN from 9 a.m. to 7 p.m.—Admission, One Shilling; Season Tickets, Five Shillings.

JAPANESE KAKEMONOS.—More than Four Hundred Remarkable Pictures by the most Eminent Native Japanese Artists of the Eleventh to the Present Century NOW ON VIEW at Messrs. Dowdell's Galleries, 100, New Bond Street.—Admission, including Catalogue, One Shilling.

'THE VALE OF TEARS.'—DORÉ'S LAST GREAT PICTURE, completed a few days before he died, NOW ON VIEW at the Doré Gallery, 35, New Bond Street, with 'Christ leaving the Pretorium,' 'Christ's Entry into Jerusalem,' 'The Dream of Elsie's Wife,' and his other great Pictures. From 10 to 6 Daily.—Admission, 1s.

THE ROYAL ACADEMY.

(Third Notice.)

At the Well, Ciboure (No. 204), is Mr. W. Tynedale's very clever version of a motive frequent in French art. There is hardly sunlight enough.—A great modern master is somewhat inadequately represented in M. Gérôme's *Le Barde Noir* (205), a Nubian musician clad in pure rose-colour and rich, deep blue, seated on the floor of a chamber lined with Damascus tiles of pale azure and white. His bronze-like skin is so beautifully modelled and learnedly finished that he looks like a fine statue; but his needlessly hideous features wear an expression of intelligence which gives much interest to the otherwise unpleasant picture. By his side is a rude lyre, exactly such as we have seen represented in Egyptian sculptures and wall paintings, with a tympan of parchment of the most primitive type; likewise a cross-handled sword which may have belonged to a Crusader slain in Egypt. The elaborate pattern of the carpet, the sumptuous colours of the wall, and the sound, but somewhat metallic finish throughout, are honourable elements of the art of the famous Membre de l'Institut, who, though an Honorary R.A., does not often contribute to this exhibition, where his work deserved a much better place than has been given to it.

We have already made mention of Mr. G. D. Leslie's charming genre picture *The Child's Secret* (212), a young girl whispering in the ear of a little child she has drawn to her side. The pleased simplicity of the *confidante* and the earnestness of the whisperer are very tenderly and truly rendered, with taste and grace such as few could impart like Mr. Leslie, who, besides giving us soft and warm daylight, has added to the blue dress and green sash charms of colour and tone finer than he has previously achieved.—*Saluting the Cardinal* (213) is one of Mr. Woods's most ambitious and successful efforts at figure-painting on an unusually large scale. What the subject lacks of interest is redeemed by the painter's free and

light, yet not weak touch, the good composition of his figures, his pleasant colouring and bright illumination. We do not care much for *On the Giudicca* (859), by the same. His *Gossips* (862), figures outside an old building, is a little dull, flat, and opaque, but its touch is crisp and firm. Lacking anything like a subject, technical or otherwise, this picture seems to us to have no *raison d'être*.—Mr. M. Stone's *In Love* (236) is somewhat painty, and there is a lack of finish here and there, especially in the lady's flesh. The best portion is a distant *parterre* seen between tree trunks, and glowing with light and colour.—*The Royal Standard* (245) is one of the weakest of Mr. Yeames's genre pictures, whether we consider its design or its execution, but there are some cleverly designed figures among the girl embroiderers of King Charles's banner, who pretend not to notice the long-limbed, narrow-chested young warrior who has brought a letter to the doll-like Mother of the Maids, seated in her chair. As no part of this picture pretends to be even moderately finished, while the face of the messenger has received hardly any care, we presume Mr. Yeames is not particularly zealous for the reputation of the Academy.—Mr. Calderon's *Effie* (265), a pleasing and animated figure of a damsel in white, reclining on a couch, we have already mentioned. The same painter's *Portrait of Mrs. R. B. Don* (400) we have also described before.—Sir J. Gilbert's *Breaking up the Encampment* (266), gipsies moving from a woodland nook, in soiled and tawdry finery and accompanied by their ragged and unkempt animals, is full of energy and character, but a slovenly and loose touch is unfortunately apparent everywhere except in the fine old-masterlike landscape seen in a vista of trees and in cloudy sunlight. Of the figures the elish urchins and gaunt women are the best, and the whole is an admirable illustration of the romantic art peculiar to the living master.

The scene of Mr. Gow's *A Lost Cause* (273) is a cleverly painted pier and little harbour in Ireland, where King James embarked after the battle of the Boyne. Mr. Gow never told a story more clearly or sympathetically, and never painted so well. There is a highly picturesque group of riders, the king's escort, seen against the sky. The sailors, and the rest of an unkempt, tawdry crew who wait on the king, are all aptly and spontaneously conceived and deftly designed and painted. A good point is made in the condition of the horses being better than that of their riders. This is a masterpiece in its way; its slightness is no detriment where no serious art was aimed at. *A Captured Covenant* (769) is not to be compared with the above, although it is by the same artist. It is a dashing composition, dexterously rather than studiously sketched, and its best elements are the horses.—Mr. Poynter's *Portrait of Miss Burne-Jones* (274) seated at a piano, being treated as a genre subject, may be mentioned here. The features are expressive, and the movement of turning from the instrument in a thoughtful, half-mechanical way, which is finely rendered, is graceful and original. The eyes are, however, decidedly too large, and the left hand is a little too small. The colour, tone, and effect are broad and sober. Much more attractive and brilliant is Mr. Poynter's charming figure of a maiden in a Greek dress, seated *Under the Sea-Wall* (814) of a temple and on the beach while she breaks up a pomegranate. It is delicately painted, full of light, solidly finished, and, the bust even more than the beautiful face, exquisitely modelled. The intense sincerity of the *Portrait of the Earl of Harewood* (107), in a dark grey suit, standing in his park, has made the figure rather ungainly and the technique hard, yet the artist has done justice to a fine face, which is distinguished by an intelligent and steadfast Englishness rarely seen in the emotional art of our time. The earl looks like a peer of Elizabeth's day. Mr. Poynter has omitted some of the resolute and

somewhat austere Englishness from his own *Portrait of the Artist* (141), which is intended for the Uffizi collection of artists' likenesses by themselves; but he has given his own thoughtful expression, and painted the face in an admirable manner. Mrs. E. B. Evans (592), by the same artist, has few of the attractions of Mr. Poynter's other contributions.—A *Cavatina* (281) is a portrait by Mr. B. Riviere of one of his daughters; the face needs refining, some corrections of the outlines of the left half, and remodelling throughout, while the carnations, rich and bright as they are, would bear an infusion of grey, and softening. The young lady, who is playing on a violin, is clad in grey of a purplish hue; her expression is in sympathy with the slow and deliberate music which she is drawing from the chords. The dog at her side is worthy of the artist, who has received inconsiderate treatment from critics regarding him as a master of animal painting who fails with men and women. On the other hand, we take pleasure in saying that few living painters would design or draw an Adonis better than that now in the Grosvenor Exhibition, or depict a dead knight so well as in that 'Requiescat' we have already described at length, and which grows on us the more we see of it, and gets rid of that impression of melodrama it originally gave to us.—A melodrama of a weak sort, far inferior to the majority of his productions in that line, is Mr. Orchardson's domestic tragi-comedy called *Her Mother's Voice* (286). The scene is a lamp-lit drawing-room, containing more furniture than it is the painter's wont to afford his heroes. An elderly gentleman sits brooding on his lost wife, memories of whom have been evoked by the voice of her daughter who sings at a piano, a very tame lover turning the leaves for her. The lady is worthy of the lover, and her father is the least interesting specimen of that class Mr. Orchardson has often depicted with sardonic zest for the energy and individuality of the scoundrels he selected. Sardonic satire is our painter's happiest vein, as the pictures of 1886 and 1887 sufficed to show. That of 1888 is a sentimental melodrama rendered with none of the grace and real sympathy with which Mr. Marcus Stone can adorn the pretty themes he affects. The subject before us being badly chosen to begin with, Mr. Orchardson has not endowed it with much of that *chic* which fascinates the public. Accordingly the effect of the lamp-light is hardly worthy of the man whose crisp touch is delightful to many artists, and is perceptible only in the little table and its burden, while the picture in its many and manifest insincerities of conception, design, and treatment is disappointing and even displeasing.

Mr. Gregory's *Euterpe* (322), seated in a capital pose, is an overblown muse of the theatre. It is a pity the taste of so able an artist inclines to demonstrative and tawdry forms of design instead of towards those which, though not less vigorous, are chastened by refining influences and illustrated in choicer art than this.—*The Sea Diver* (346) of Mr. W. H. Bartlett has, among its many good qualities, sincerity, energy of design, and brightness of effect. The subject was not worth the artist's pains, but technically he has won his spurs with the figures and the more than respectable seascape and cliff view.—The antithesis in taste to Mr. Gregory's 'Euterpe' is the large doll Mr. Sant calls *Mistress Anne Page* (372), which, although it is an exact illustration of the way in which misfortune attends royal ventures in art, is not quite what we look for from the Principal Painter in Ordinary to Her Majesty. It is less sincere and sound than Mr. Perugini's *Summer Shower* (393), clever figures of buxom lasses in the shadows of trees, a group not ill designed, but flatly painted.—*The Turc en Prière* (433) of M. Albert Aublet (there are two painters of this surname) is a capital Salon picture, the solid and accomplished treatment of which, compared with the lack of

similar qualities in its English neighbours, illustrates the impatience of our artists, who hope to leap at one bound to the summit of their art, and have no adequate ideas of style, possess timid, if unrefined notions of colour, and in general draughtsmanship have not half the knowledge of M. Aublet, whose life-size figure in a green dress, with raised hands, is an excellent instance of what an intelligent student gains from systematic teaching patiently followed and guided by good taste. It is not a devotional or passionate design, but it is free from the crudities of Mr. Gregory (an exceptionally accomplished artist), it is innocent of the sentimentality of Mr. Sant, whose 'Soul's Awakening' would send a shiver through the jury of the Salon, and far above the vulgarity of Mr. P. R. Morris, who in six pictures has this year shown how often and how signally he can fail, as, for example, where, having selected Mr. W. B. Richmond as a model in portraiture, he produced Mrs. L. A. Lathrop (328). In this case he would have been happy if he had not coarsened so handsome a model and so graceful a type in art. In Mrs. Grinnell and her Daughter (1086) he has fallen into a bathos deeper than Mr. Sant's, and added dullness all his own. With proper training such work as this would be as impossible as that which we find in Mr. G. W. Joy's *Danaids* (438), a group of life-size figures of modern "young ladies," naked by a rock-spring, whose skins corrugated in paint, and ill-drawn, half-modelled, and weakly proportioned forms astonish the critic, while he sees that the foremost of them is distinguished by the perfect imbecility of her mode of holding a vase at her shoulder, an action conceivable only by those who observe the babyish fatuity of her face. There is a glimpse of good and graceful invention in the line of naked figures descending into the cavern behind the chief girl, whose silliness is unworthy of a Danaid, although the hangers of the Royal Academy have not flinched from showing it conspicuously on the line, where its want of fibre of any kind keeps in countenance the feeble art of Mr. E. Long.—As Mr. F. Goodall is the Benjamin West of our day, Mr. Long rivals Angelica Kauffman, whose simple art survives in the satire of Peter Pindar, much as the fame of Miss Linwood, another good and industrious but silly lady, lives in a jest of Thackeray's. In the long perspective of the judges placed in rows before the mummy-case in his *Crown of Justification* (453), there is much any lady may profitably study; the tender devotion of those who bow before the richly gilded corpse is exemplary, the departed is duly honoured, and the mourning garments and other decencies of woe could hardly be more becoming or more neatly painted.—Yet there is a sillier picture in this year's Academy than Mr. Long's. Need we say it is *Faithful unto Death* (542), by Mr. Herbert Schmalz? The motto "Christianæ ad leones!" explains the subject to be that depicted with masculine energy and learning by M. Gérôme. The picture relies for merit and grace on the figures of naked girls (why are they all girls?) bound to the terms of red marble which are placed in the arena. The women are in various attitudes, some of them not wholly bad or affected, but their faces have no spontaneity, and the best has but a set stare. Fear of the coming lions might have caused their hair to fall in ugly dishevelled masses, but it could not have caused their heads to swell as here depicted. It is a pity that Mr. Schmalz does not draw the nude with more grace and taste, refine the heavy contours of his models, and give real dignity to their attitudes. Was it by way of a grim joke he put the well-picked human bones on the sand of the arena? The shocking nature of the subject does not enable us to overlook the weakness of this design, the trivial incidents in the crowds of spectators, and the vulgar pretentiousness which pervades the work.—Very dull is the emotionless prose of Mr. W. M. Loudan's *Fish*

*Salé, Polperro* (537), which possesses some tolerable points of character and colours undigested and ill combined. The group of fish is the best part of the picture.

The *Sir Galahad* (479) of Mr. C. E. Johnson is really a capital romantic landscape. The figure of the knight is insufficient, but the trees in their rich autumnal foliage and the sunlight striking the ground are excellent. In some respects it reminds us of Linton.—*Saved from the Sea* (493), by Mr. A. Starling, smackmen attending an exhausted lad, has many good points, and is as well finished as it needs to be.—A greater mistake than Mr. J. W. Waterhouse's *Lady of Shalott* (500) is not in the Academy. Neither 'The Crown of Justification,' 'Faithful unto Death,' nor 'A Call to Arms,' which we speak of below, is to be compared to it. Hackneyed as the subject is, it was never so poorly treated. A dyspeptic and commonplace young female sits, with all the self-consciousness of the stage, in a boat. She has let down her back hair and brushed it out, and allows it to drift in the breeze, otherwise she has "done nothing for the character," nor identified herself with her part. Commonplace and pretentious as this insult to the poem is, the execution is as insincere as the conception is tame, while the landscape is redolent of the lamp, and the whole is scenic. Really clever is the painting of the embroidered quilt lying in the boat.—Spirit, lively expressions and actions, and a clever design occur in Mr. W. D. Sadler's group of Cavaliers bantering their Puritan captive, called *In the Camp of the Amalekites* (507).—Mr. H. Gandy, in "Men were deceivers ever" (532), has painted a lady with too small a head and a brooding expression, in a Roman costume well designed and ably painted. The design and drapery deserved better treatment than the nude portions of the figure show.—Miss H. Cridland was very fortunate in designing with much pathos and good taste the little ragged boy who is tenderly caressed by a joyful dog in her "I have a friend—a kinder friend has no man" (565). She paints with too heavy a brush.—*A Call to Arms*, by Mr. E. B. Leighton (573), is good enough for the theatre, but not worth the labour he has expended on polishing its details. A knight in armour summons to war a bridegroom who is quitting a church with his bride. It is painted in a smooth, hard, German manner, and is less solid than it appears. It is commonplace enough to contest a prize for triviality with the works of Mr. Schmalz and Mr. Long, but it is much more skilfully painted.—*The March Past* (574) of Mr. W. F. Calderon is a creditable picture of its kind.—Mr. S. M. Fisher was unwise in choosing the threadbare subject of *Venetian Costume-makers* (583). Their figures do not possess beauty and spirit enough to justify his choice; the illumination of the picture lacks brightness, and its local and general colours are dull. The whole is nevertheless harmonious. The learning and taste that are not to be found in this assembly of tawdry and vulgar girls are present in Mr. Holiday's *Aspasia* (594), where that lady sits on a bench of marble in a "free-and-easy" attitude of considerable elegance; her graceful form is clad in appropriate saffron, and she looks at the Parthenon in the distance. Her drapery is designed and painted with rare taste and knowledge of the right sort, and highly finished; near her feet is a wanton-looking woman awkwardly posed on the ground and holding a fan. The design lacks a purpose and subject, and is more elegant than ardent or vigorous. The composition is weak, and we do not understand what the minor figure is about.—Miss F. Duncan's *Asleep* (597) shows just feeling for the apposition of dark flesh in shadow and white linen. The face is well drawn and expressive of sleep.—Mr. H. Fisher's *I Primi Passi* (607) is a successful exhibition of some of the inferior and easier conventions of that modern Venetian school which is now happily expiring in Paris, and has little or



none of the dash and vigorous colour and character of Heer van Haanen, its leading professor. Here are somewhat heavy handling and dull coloration not to be found in the better works of the school.

*A Water Party* (608) is by the late Mr. F. Dicey, whose death in Paris last week we have occasion to regret. It shows how much better he could have painted if he had taken more pains to draw thoroughly enough to express all he intended by this cleverly designed group of figures seated in a Thames skiff, to which a more brilliant effect, purer local tints, and additional luminosity would have given a rare charm and removed the amateurishness which harms it. — *Ploughing* (614), Mr. F. Paton's capital picture of horses at work, is marred by a little flatness. — Mr. S. Lucas's *St. Paul's, the King's Visit to Wren* (648), is an excellent subject for a costume picture such as the painter often affects, but it would not be conspicuous even here without a certain cleverness in the management of the principal black and red dresses. Charles (as we understand the design) is lecturing on the plan of the cathedral to the alarmed and disgusted architect. Thin, bright and effective, void of research and almost innocent of care, the picture was produced on very easy terms. — Good, clever, and energetic is M. Nicolet's unnamed design (654) of an Arab story-teller, tambourine in hand, addressing a charmed audience at the outskirts of a village. Although the composition is loose, and the colour, light, shade, and groups need concentration, there is much to be admired in this work. — We cannot say this of Mr. F. Topham's *Naaman's Wife* (665), where the design, weak as it is, is deserved better painting, choicer studies, and finer colour. Mr. Topham has not improved. — *Zephyrus wooing Flora* (668) is by Mrs. H. Rae (Normand), and an interesting illustration of a lady's skill and taste in painting nudités and an amorous subject in a way reminding us of Bronzino's 'Venus and Cupid,' now in the National Gallery, No. 651. The slender deity stoops over the willing goddess in her rose-bower. A dainty design, it is nicely as well as ably drawn. The carnations are bright, pure, and varied; the faces are a little thin, and the forms are too slender, but do not lack grace, appropriateness, or elegance. Zephyrus's large and splendidly nacreous moth's wings are very pretty, and the landscape is pleasing and true. A little more fibre and solidity would have justified the lady's hopes of high distinction in her art.

Mr. W. D. Sadler is happier than before in his amusing *Old and Crusted* (669), three "proper old boys" seated in an old inn's garden, while the host reverently brings to them a bottle of wonderful port. The attitudes are apt, the expressions well given, varied, and laughable, and the whole is well put together. A contrast with the jovial humour of this picture is furnished by the delicate sentimentality, pretty taste, and somewhat spotty and feverish colour of Mr. Hughes's group (No. 680) of a workman and his wife receiving an infant a company of charming angels have brought from heaven. The mother's face is tender, pathetic, and a little over sweet; the angels are a little too nice. — A capital figure of a girl is included in Mr. C. P. Sainton's *Doves* (696); it is a pity the colours of her dress are so dull. — *The Hortus Anima* (703) of Mr. C. W. Whall shows much labour, little discretion, and a highly spiritual motive in the figure of a youth brooding in a rocky place where an angel waters the wild flowers. The angel's face is bad; it should have been the best part of the picture. — Mr. S. J. Solomon has not proved himself capable of designing, much less of painting grandly the noble subject of *Niobe* (712) mourning for her children. Straining after energy, the courageous painter has mistaken swagger for passion, and a demonstrative sort of confusion for high art. The grand legend of *Niobe* is not to be illustrated by a work which has nearly all the worst vices of a

Salon picture of the ordinary sort, and not enough of the merits, such as sound scholarship and a concrete conception, which often appear in the great Parisian show, where an example such as this, distinguished by "bigness" of all sorts, would find a very cool welcome. There is an amount of pinchbeck mastery about 'Niobe' no student can accept. Its pretensions are not backed by sufficient attainments to justify them or to win admiration for the painter's acquired or native powers. — A dainty sort of sentimentality obtains in Miss A. Havers's picture of the brooding Mary (720), and the pretty piety of the design has few charms for us. With many pretensions to the higher sort of art, the picture has more paint than choice draughtsmanship. A self-conscious young Englishwoman with her back hair let down is a poor model for the Virgin of the Bible; but even the modern damsel deserved better painting while she pondered only about her own looks and graceful attitudes.

Mr. E. Crofts's *Marston Moor* (746) is one of the best military pictures here. The story is well told, and the incidents are apt and dramatic. — *The Jessica* (753) of Mr. T. F. Dickee, in a white dress, has an earnest, but rather theatrical expression, and is nicely and smoothly painted. It is, for Mr. Dickee, an exceptionally sincere and masculine picture. His *Amy Robsart* (763) has too much of the Book of Beauty about it. — A young girl in white muslin playing on a violin, in competition with a canary perched on her music-stand, is the subject of Mr. E. Havell's pretty picture called *The Rivals* (764). Its execution is a little thin and flat, and the shadows should not be so brown.

The remaining figure-pictures in oil which are worth noting we can but briefly enumerate. Miss J. Hayllar, in *Return from Confirmation* (822), though her figures are poor and tame, has depicted an interior which is brilliantly and purely lighted, and much furniture and small details are most exquisitely finished, from the tea-equipage and carpet-pattern in perspective to the chintz covers of the chair. Heer van Beers never laboured more completely details of this kind. — Miss J. Macgregor has done her best in *Three Little Mates from School* (840), which, though not innocent of paint, is neat, brilliant, and effective. It is a far better picture than any of her more ambitious efforts. — In *Tittle-tattle* (902), by Mr. Glindoni, two old men in a room, surrounded by cleverly painted *bric à brac*, the faces, especially that of the deaf man, are first rate. — *A Very Old Master* (910) possesses Mr. W. M. Egle's characteristic brightness of colours, neatness of touch, but at the same time excess of definition. The subject is an old connoisseur examining a picture, while a pretty and suspiciously smart housemaid looks on. — "*What is it, pussy?*" (921) is Mr. H. King's by no means ambitious design of a girl with a cat, very firmly and neatly painted and pleasingly coloured. — Mr. J. W. Godward works unpleasantly, because mechanically and with heavy hands, in imitation of Mr. Alma Tadema. See his strong-featured Jewish model as *Ianthe* (941). — *Interrupted* (963), by Miss E. Wright, is to be praised for good colour and studied tonality. The figure of an old musician at a harpsichord is spirited. — Mr. T. Faed's *Wee Auntie Jeanie* (972) is a good design, and can claim in a small way a share of the artist's technical success. — Mrs. Alma Tadema's pleasant chamber, with rich light, shade, and colour, and some nice figures of children, will not be overlooked, while it reminds the student agreeably of a good Gonzales Coques. It is called "*Nothing venture, nothing have*" (977). — *After the Chase* (978), by Mr. T. Riley, is an elegant group of nude girls, deftly designed and painted, but not irreproachable in drawing, and the flesh is a little leathery. — Mr. Hillingford's *Yet still a King* (986) tells the easy story cleverly, and is quite as well painted as it needed to be. — In Mr. Farquharson's "*Could blow the wind*" (994) a woman and child are trudging

against a furious wind on a wet road crossing a barren moor. It is painted with considerable spirit and more *chic* of an insincere sort. We saw a far better picture of the same subject, like this in its motive and not unlike it in treatment, at a late Salon. — Mr. R. C. Woodville, in his *Marriage of H.R.H. the Princess Beatrice* (999), has deftly arranged some, but not all, of his white and coloured draperies so as to make an effective picture. His work is, in a general but humble way, successful according to its own standards of coloration and lighting, but it is somewhat spotty and hard, and rather painty where it should have been pure and brilliant in its tones, tints, and illumination. The complexions of the ladies, which surely deserved the most exquisite tints and delicate touches, are heavy and opaque. Though there are some recognizable likenesses, this is but an indifferent picture, and wants a good deal of finish, solidity, harmony, breadth, and grace. No. 1011, *Too Late*, representing the death of Sir H. Stewart, by the same, shows the painter at home in a military subject, which is well designed, though, after the manner of British battle-pieces, rather melodramatic; see the starting eyes of the warriors and the stagey attitudes of some of them. The whole may be described as a capital sketch without finish; of this the dress of Col. Talbot is a proof.

We are compelled to conclude with the names only of the following commendable examples: Mr. L. J. Pott's *All is Vanity* (1049); Mr. Hayllar's *Gone, but not Forgotten* (1058); Mr. H. Mann's *In Arcady* (1044); *The Betrothal* (1071), by Miss B. Meyer; Mr. J. Clark's *A Small Tea-Party* (1078), a pretty group of children; Mr. E. Normand's studied, but somewhat stagey *Esther denouncing Haman* (1080); Mr. G. C. Hindley's "*A hit, a very palpable hit!*" (1088); Mr. J. Farquharson's finely painted interior of a mosque with figures, called *The Hour of Prayer* (1135); and Mr. J. H. Lorimer's *A Peaceful Art* (1159), ladies in warm white dresses, embroidering, in a room with dark red walls. We have seen something very like the last before.

#### RECENT DISCOVERIES IN JERUSALEM.

IN addition to the discovery of the Byzantine pavement which stood before the group of Constantine's churches at Jerusalem, reported in the January issue of the Palestine Exploration Fund, Herr Schick has sent for the current number an account of his further discovery of three granite columns *in situ*, another Byzantine pavement, and the supposed ditch of the long-contested second wall of the city. The three broken granite columns are to the north of the Byzantine pavement, and close to some steps leading to the Coptic convent. These three columns, with a fourth removed about twenty years ago, together with the remains of a pier or stone jamb now laid bare, formed in the Byzantine period the Propylæum of Constantine's Church. The columns probably extended further north, but this fact cannot be ascertained on account of the buildings. The wall which now closes the space between the columns was apparently built by the Crusaders. To the south is an old wall, partly Jewish, but principally Byzantine. The lower part of the western wall of the Propylæum is built with drafted stones, and is also of Jewish masonry; higher up it is of Byzantine masonry. This, according to Herr Schick, was the east wall of Constantine's Basilica. The southern wall of the basilica was also built on old Jewish masonry, which forms a slightly obtuse angle with the east wall. This angle and the lowest course of stones in the wall are Jewish; the stones of the upper courses are smooth, smaller, and Byzantine. Sir Charles Wilson, however, is of opinion that the granite columns may have been part of the main street of the Roman Ælia, which, in all probability, was adorned with columns, as in the similar cases of Samaria, Scythopolis, Damascus,

Gadara, Gerasa, &c. Moreover, he thinks the ancient masonry now uncovered is not Jewish. In tentative excavations made by him on the same site in 1865 he came to the conclusion that the existing remains belonged to some old church (a very fine font or basin of white marble was found at the same time), a reconstruction after Constantine's churches had been destroyed, probably of the Crusading period.

South of the southern wall of the newly disinterred basilica Herr Schick has discovered a fine platform, paved with very large, flat, smooth stones. From this raised platform broad steps lead down to a similarly paved platform 9 ft. below. Towards the north, on the site of the conjectured Propyleum, a pavement has been found formed of large stones, from 1 ft. to 1½ ft. thick, more than 3 ft. long, and 2 ft. 6 in. to 2 ft. 8 in. wide, nicely and exactly laid, with good joints; the upper surfaces are very smooth, as if originally polished. About the middle of the pavement stands the so-called Greek arch already known to travellers. The Byzantine pavement now unearthed is a continuation of that already discovered and figured in the P.E.F. *Quarterly Statement* for January, where, on clearing away some ruins on the property belonging to the Russians, a pavement was found of very large flat stones, about 1 ft. thick, with the ruins of ancient shops, of the Byzantine or Crusading period, built simply on the pavement without any foundations. The original Byzantine pavement, therefore, must have formed at an earlier date a large, free, and open place, or, in other words, a "forum." In the 'Assise de Jerusalem' we read that in the thirteenth century there were several market streets in Jerusalem, one of them being an arched market (*la Rue Couverte*) leading to the monastery of the Holy Sepulchre. In this street the Syrians sold cloth, and there candles were made. The ruins of these arched shops have now been identified by the German architect. Sir Charles Wilson thinks this pavement may be part of the street of the city of the ancient Ælia, the upper part possibly connected with the platform of the pagan temple that preceded the Church of Constantine. The lower pavement, he remarks, is on the same level as the floor of the rotunda in the Church of the Holy Sepulchre; the upper one at a slightly lower level than the floor of the Chapel of the Exaltation of the Cross, which is almost due west of it. The pavement extends probably further south towards the Muristan, and also to the east under the existing shops.

If the identifications of Herr Schick are correct, our guide-books to Jerusalem will have to be rewritten. But for the opposition made by the Russian authorities he would have continued his investigations; and now there is a probability of its being overcome, we cannot but wish all success to the committee of the Palestine Exploration Fund, who have taken steps to bring the excavations to completion by working in co-operation with the Russian society. Judging from the four excellent illustrative plans of the locality now published in the *Quarterly Statement*, we should conclude that the Byzantine pavement and structures now identified by Herr Schick occupy an irregular area of about 170 ft. from east to west and 120 ft. from north to south. J. H.

#### GREEK TERRA-COTTAS.

DR. W. FRÖHNER writes to us from Paris:—

"The protest written by Mr. Cecil Torr, and inserted in the *Athenæum* of the 19th of May, is aimed directly at myself. The Catalogue of the exhibition at the Burlington Fine-Arts Club was written by me, and if modern terra-cottas have been exhibited as antiques it is I who am answerable. I shall give my opinion to Mr. Cecil Torr, as he has been kind enough to give me his.

"The terra-cottas I have described are absolutely authentic. Of the nineteen pieces suspected and pointed out as coming from Asia Minor nine come from Tanagra. This fact admits of no discussion.

There are no points of resemblance between these statuettes and what are commonly and conveniently called *Asia Minor terra-cottas*; they are Tanagraean in style, in choice of subject, in the colour and composition of the clay, in the treatment and colouring. Two of them, the girls playing with knuckle-bones (Nos. 154 and 195), were brought to France in 1874 by a pupil of the School of Athens; No. 196 (a woman seated on a rock) was brought to London by an English diplomatist, and bought by the advice of Mr. Murray, whose reputation as a competent judge is sufficiently established to survive the criticisms of Mr. Cecil Torr.

"What is the reproach against the terra-cottas he has studied so closely? If each object must show the certificate of its birth in order to prove that it is antique, and that it was discovered on a particular day, and at a particular hour, by a government, a society, or a responsible person, the collection in the British Museum might be contained in a small room, wherein there would still be space enough to offer hospitality to the Louvre. According to this reasoning whatever is found by a responsible person must be an antique. Mr. Schliemann found a tin can which he attributed to Agamemnon, but which had belonged to a Bavarian soldier. We judge antiquities with our eyes and by our experience, without concerning ourselves as to the hands that took them from the soil. If it is so easy to manufacture terra-cottas and to give them the stamp of antiquity, have some made yourselves, and try to persuade me to publish them.

"Mr. Cecil Torr is, moreover, misinformed when he asserts that the terra-cottas from Asia Minor all pass by Athens. They come straight to Paris, and the greater number of those exhibited at the Burlington Fine-Arts Club have never been in the hands of the dealer whose name the *Athenæum* declines to mention. Whence comes the information that the museums of Berlin and Vienna have withdrawn from exhibition the statuettes which they had bought? If this is true, I must decline to bow before the authority of officials who are ashamed of their own incapacity.

"I remember the attacks levelled by the newspapers, a few years ago, against another terra-cotta, the Castellani sarcophagus in the British Museum. Exactly the same line of conduct was pursued. Mr. X. had seen it made in Rome; Mr. Y. had put the inscription upon it; the Louvre had refused it; models were quoted as having posed for the lid—two Jews from the Ghetto, a male and a female. Sir Charles Newton did not adopt the same line as the officials in Berlin and Vienna; he knew that the Castellani sarcophagus was an authentic work, and in truth it would have been madness to doubt it for a moment.

"Yes, the arguments are poor which are advanced against the terra-cottas from Asia Minor. They are spurious because they were not found by the Turkish Government, which does not excavate and which prevents others from excavating; or by one of the numerous archaeological societies established in the desert; or because M. Ravaissou did not buy any for the Louvre. But M. Ravaissou was not wasting his time. He was buying a quantity of counterfeit marbles, counterfeit bronzes, and even counterfeit glass; this was a reason for not buying anything good. I am of opinion that the Burlington Fine-Arts Club has done right in refusing to discredit its exhibition by giving ear to ill-natured criticisms. As there is no question of a sale, no guarantee need be either given or refused. The Committee of the Club simply depends on the taste or the tact of the visitors, and this is the only way to remain impartial."

#### SALE.

MESSRS. CHRISTIE, MANSON & WOODS sold on the 2nd inst. the following, from the collections of the late Mr. T. Walker and others. Drawings: H. Hardy, Camp Followers, 89l.; The Morning Bath, 98l. D. Cox, Cross Roads, 315l. V. Cole, A Hayfield, 136l. B. Foster, The Cottage Gate, 67l. F. W. Topham, Saved, 91l. L. Haghe, Interior of St. Mark's, Venice, 225l. Pictures: H. Hardy, How are the Mighty Fallen, 105l.; Gipsies, 273l.; "Ulysses, to avoid leaving his beloved Penelope, feigned madness," 945l. D. Cox, Spring, Summer, Autumn, and Winter, 236l.; Collecting the Flock, South Wales, 2,362l. E. Verboeckhoven, Sheep and Lambs, 126l.; Ewes and Lambs, with poultry, 147l. T. S. Cooper, Winter, 141l.; Summer Evening, 199l.; Summer, cows and sheep on the banks of a river, 149l. P. F. Poole, Gathering Hawthorn, 388l. B. W. Leader, Stratford Church, 472l. F. Goodall, The Last Load, 120l. W. Etty, Circe, 299l. K. Halswelle, Under the Lion of

St. Mark, 299l. E. Long, Australia, 840l.; Bethlehem, 997l. D. MacIise, Alfred, the Saxon King (disguised as a minstrel), in the tent of Guthrum the Dane, 225l. W. P. Frith, Dolly Varden, 777l. C. Stanfield, The Bay of Baie, from Lake Avernus, 525l. J. Linnell, Hampstead Heath, 1,585l. W. Muller, Salmon Traps on the Lledr, 1,575l.; The Bay of Naples, 1,575l. W. Collins, Barmouth Sands, 1,050l. T. Faed, This Year! 294l.; An Ayrshire Lassie, 231l. P. Nasmyth, View in Hampshire, 1,060l. R. Bonheur, Spanish Muleteers crossing the Pyrenees, 3,780l.; Brittany Shepherds, 1,050l. Sir E. Landseer, The Hunted Stag, 2,992l. T. Creswick, Under the Beech Trees, 210l.; The Ford, 215l. D. Roberts, Rome from the Tiber, 126l. R. Ansdell, Treading out the Corn, Andalusia, 304l.; The Rescue after a Storm, 197l. J. Phillip, An Aberdeenshire Ballad, 121l. E. Nicol, Paddy's Pay Day, 147l. G. Morland, Charcoal-Burners, 252l.; The Cottage Door, 241l.

By an oversight last week the Méryon etching which fetched 87l. at Messrs. Sotheby's was said to be a fourth state instead of a first.

#### FINE-ART SOCIETY.

MR. HOOK will shortly complete and dispatch to Florence that portrait of himself which he has been invited to contribute to the gallery of artists' likenesses by themselves which is a distinguishing feature of the Uffizi. It is a bust of the size of life, in his customary dress.

THE British Archaeological Association is to hold its first Scottish congress at Glasgow this autumn. At a meeting held a few days ago there, the Lord Provost, Sir James King, presiding, a reception committee was formed: chairman, the Sheriff of Lanarkshire; vice-chairmen, the Lord Provost; Sir Archibald Campbell, Bart., M.P.; and Mr. John Honeyman, President of the Glasgow Archaeological Society. Messrs. J. D. Duncan and William G. Black, F.S.A.Scot., were appointed honorary secretaries to the committee.

AN exhibition of decorative handiwork is to be opened at the rooms of the Royal Scottish Academy at Edinburgh in November next, and will remain open till an early period in 1889.

MR. J. MCNAIL WHISTLER, whose position as President of the Society of British Artists has been repeatedly and somewhat angrily debated at several recent meetings of that body, having quitted the chair, Mr. Wyke Baylis has been elected in his stead. Mr. Baylis, who, besides painting, has written several books and many essays on art, has been a member of the Society since 1866. Since then he has acted as auditor and in other capacities, and very frequently contributed to the exhibitions in Suffolk Street. The retirement of Mr. Whistler was immediately followed by the resignation of their membership by Messrs. Alfred Stevens (of Paris), W. Storey, T. N. MacLean, T. Roussel, A. Ludovici, jun., S. Starr, F. James, J. Rixon, E. A. Hunt, M. P. Lindner, G. E. Girardot, M. Ludby, H. Llewellyn, A. Hill, W. C. Symons, C. Wyllie, A. F. Grace, J. E. Grace, J. D. Watson, Jacob Hood, and C. Thornley.

MR. MAURICE B. ADAMS is about to publish a book entitled 'Examples of Old English Houses and Furniture,' including drawings of Blickling Hall, Speke Hall, Holford Hall, Turton Tower, Dutton Hall, Little Moreton Hall, Borwick Hall, Bradshaw Hall, Bramhall Hall, Broughton Castle, Ightham Mote, South Wraxall Manor, Brampton Manor, Derwent Hall, Burford Priory, &c., with some modern works executed from designs by the author. The sketches of furniture comprise old and new examples.

THE death is announced, at his house in the St. John's Wood Road, of Mr. Henry Parsons Riviere, an Associate of the Society of Painters in Water Colours. Mr. H. P. Riviere was, we believe, a Student in the Royal Academy; he



first exhibited in London in 1832, sending to Suffolk Street 'An Interior,' and 'The Triumph of Silenus' after Rubens. From this time he exhibited frequently at the Academy, Suffolk Street, and the British Institution. He became a member of the New Society of Painters in Water Colours in 1834, and in 1852 was elected, as above, to the senior society in Pall Mall, to whose gallery he was an almost unfailing contributor. In 1867 he removed to Rome, and from that time till recently resided there. He produced many subject pictures of the historical and genre classes, English and Italian. He was the younger brother of Mr. W. Riviere, a well-known artist in his day, who died in 1876.

WE record with regret the death on the 2nd inst. of Mr. Matthew White Ridley, an able landscape painter and etcher, who first appeared at the Gallery of the Society of British Artists in 1857 with 'The Neapolitan Piper'; at the British Institution in 1860, with 'View in Troyes'; and at the Academy in 1862, with 'Seaham Harbour,' which we noticed at the time, and 'A Peep at the Old Mill.' His 'High and Dry' and 'High Level Bridge, Newcastle-on-Tyne,' were etchings much liked at the last-named exhibition. Until 1880 he was a frequent contributor to these exhibitions: after then, less often.

THE third volume of the French publication of the Leonardo da Vinci MSS. of the Institut will be issued in the course of the next few days by M. Quantin. This volume will be of special importance, and will contain three of the Institut MSS.: (1) the treatise on light and shade (the largest of the series, containing fifty-six pages); in this part Leonardo talks of commencing the Sforza horse in 1490; (2) the MS., of 160 closely written pages, on painting the flights of birds, the mariner's compass, and other scientific subjects; (3) the small sketch-book, of 254 pages, on various subjects, from notes on Aristotle and Xenophon to receipts for removing the smell from oil.

To the picture of 'Le Rêve,' by M. E. Detaille, described in our last week's notice of the Salon, has been awarded the Medal of Honour of that exhibition; M. Turcan has received the Medal of Honour for sculpture; M. Deglane that for architecture; and M. Hédouin for engraving. Medals of the First Class have been awarded to M. Delance for painting, and to M. Girault for architecture.

THE Salle Dieulafoy at the Louvre was opened on Wednesday by the President of the Republic. The gallery contains the most valuable portions of the antiquities discovered at Susa by M. and Madame Dieulafoy. They will, beyond all doubt, produce intense delight and surprise in the artistic world. Not even the excavations of General di Cesnola in Cyprus deserved to excite more interest, although they cast a great light on many branches of research, and illustrated the history of art in a most powerful manner. The brilliantly coloured pictures of the Guard of Darius and the frieze of lions from the royal palace at Susa, unparalleled examples of painting in enamel, are adequately displayed on the walls of the gallery, where the vitrines are filled with bronzes, ceramics, cylinders, and precious objects of many kinds, dating from a very remote antiquity.

THE excavations on the Acropolis are to be carried right under the museum, by means of shafts sunk both inside and outside the building. This south-east corner of the Athenian rock-fortress has never yet been explored. Amongst the latest objects unearthed on this site is the fragment of a vase, with the inscription of the artist Nicosthenes.

In the excavation of the Peribolus of the Olympieum and of the north side of the Zeus Temple have been found the bases and pedestals of statues placed at equal distances one from the other, and forming an unbroken line along this

side of the Peribolus; as also some fragments of statues and two broken marble heads representing bearded men.

WE hear from Athens that the Greek Minister of Public Instruction has determined to establish a new local museum at Tripolis in the Peloponnese, to receive the antiquities found at Tegea and Mantinea as well as in the rest of Arcadia. Local museums now exist, independently of the Athenian ones, at the Piræus, Thebes, Sparta, Olympia, Corfu, and at Syra.

A MURAL tablet of white marble has recently been placed in the southern aisle of St. John's Church, Newcastle-upon-Tyne, in memory of Richard Grainger, the rebuilder of that city. Grainger died in 1861, and was buried at Benwell, an outlying suburb, the residence of the Bishop of Newcastle.

THE decision to erect a "national museum of Switzerland" is likely to call forth a lively competition among several of the principal Swiss towns. Bâle has offered for a site its Franciscan church, and is ready to contribute its collection of mediæval antiquities. The towns of Berne and Lucerne are also expected to make offers, and a movement to the same effect has just sprung up at Zurich.

THE French School have discovered at Mantinea a large circular building of the Roman period, about forty mètres in diameter. They have also found fifty coins of bronze and seventy-five tesserae of terra-cotta, or small discs the size of a crown piece, which served as tickets for entrance to the theatre. Their surfaces bear inscriptions.

## MUSIC THE WEEK.

ROYAL ITALIAN OPERA.—'Il Trovatore,' 'L'Africaine,' 'Faust.'

ST. JAMES'S HALL.—Philharmonic Society. Dr. Hans von Bülow's Recitals. Richter Concerts.

THE performance of 'Il Trovatore' last Saturday at Covent Garden served for the debut of a Mdle. Marguerite Martini as Leonora. The success of the new-comer was only moderate. She has sung, we believe, in Brussels, and, like many others who adopt the Franco-Belgian method of production, she forces her voice until its quality becomes harsh and unmusical. In the case of Mdle. Martini this is doubly unwise, as her organ is sufficiently powerful for all purposes. As an actress she showed some force and intelligence, particularly in the last act; but on the whole the new Leonora cannot be regarded as an important acquisition. Madame Scalchi as Azucena, Signor Ravelli as Manrico, and Signor d'Andrade as the Count satisfied all requirements, and the general performance was admirable.

Greater interest attached to the revival of 'L'Africaine' on Monday. The public has not endorsed Meyerbeer's own estimate of his last serious opera, but the beauty of much of the music and the opportunities afforded for picturesque stage effects will suffice to keep the work in the list of drawing operas for some time to come. Monday's performance was noteworthy in the first place for the *rentrée* of three of the finest operatic artists now available. We refer to MM. Jean and Édouard de Reszké and M. Lassalle. With a full remembrance of the original performance at Covent Garden twenty-three years ago, we are inclined to think that as regards the male artists the present cast is superior. Those we have named are unsurpassable, the Vasco of M.

Jean de Reszké and the Nelusko of M. Lassalle being magnificent impersonations. It is otherwise, however, with the Selika of Madame Nordica and the Inez of Miss MacIntyre. Both performers sang remarkably well, the extremely sympathetic voice and perfect method of Miss MacIntyre enabling her to win much favour with the audience. Dramatically, however, they were unequal to their tasks, the first named from the unsuitability of the part, and the second from inexperience. The smaller characters had, without exception, good representatives, and the mounting of the fourth act calls for special praise. Some portions of the opera formerly omitted have been restored, greatly to the improvement of the effect.

As a matter of record it should be stated that Madame Albani appeared in 'La Traviata' for the first time this season on Tuesday, the other members of the cast being the same as before.

One of the finest performances of Gounod's 'Faust' ever given at Covent Garden was that of Wednesday night. It was an artistic treat to hear such pure vocalization as was afforded by the MM. de Reszké, while Madame Nordica, Madame Scalchi, and Signor Del Puente were worthy of their companions. Of the splendid mounting of the opera by Mr. Harris we have already spoken, and, in fact, the most critical listener could not detect a flaw in the representation. It is not often that such words can with justice be spoken.

In consequence of the departure of Mr. Cowen for Melbourne, the directors of the Philharmonic Society have engaged M. Johan S. Svendsen, at present conductor of the Opera at Copenhagen, to conduct the two remaining concerts of the season, and on the occasion of his first appearance, last Thursday week, his own Symphony in D appropriately headed the programme. M. Svendsen was born at Christiania in 1840, and received his musical education at the Leipzig Conservatorium. M. Edvard Grieg and he are the two most distinguished living Norwegian composers, and it was most interesting so soon after the appearance of Grieg at these concerts to have an opportunity of comparing, or rather contrasting, with the music of the latter that of his fellow countryman. While Grieg's most striking works are songs and pianoforte pieces, Svendsen has written chiefly for the orchestra, though his instrumental chamber music is also of distinguished merit. We find in him far more trace than in Grieg of the influence of the great German classical school of music. With Grieg the national element is always prominent, with Svendsen it is comparatively subordinate, though the statement in Grove's 'Dictionary' that his music is "remarkable for the absence of anything national or Scandinavian" can only be described as absurd. Frequent turns in the melody, especially the peculiar treatment of the leading note, are as characteristically Norwegian in Svendsen's music as in Grieg's. Speaking in general terms, it may be said that Svendsen has more breadth and grasp and Grieg more grace and charm. His Symphony in D was first produced in London some years since by Mr. Weist Hill, but it had not been previously given at the Philharmonic Concerts. In the vigorous first movement the influence

of Beethoven and Schubert, especially the latter, may be clearly seen; the slow movement has more individuality, and is most interesting throughout. But the gem of the work is the *allegretto scherzando*, which takes the place of the usual *scherzo*, a movement of intense originality, alike in subjects, treatment, and orchestration, which provoked an irresistible encore. The *finale* is the portion of the work in which the Scandinavian element comes most prominently forward, bringing the symphony to a worthy close. The treatment of the subjects is clear and well considered, and the orchestration of the entire work masterly in its contrasts and combinations of colour. The composer proved himself an excellent conductor, and obtained an admirable performance of music which is far from easy. Mr. Alfred Hollins, who has often been heard at the concerts of the Normal College for the Blind, where he studied under Mr. Frits Hartvigson, made his first appearance at these concerts with Beethoven's Concerto in *e* flat, of which he gave an excellent and most intelligent rendering. Another novelty of the evening was Mr. J. F. Barnett's 'Pastoral Suite' for orchestra, a revised and enlarged version of his 'Harvest Festival,' written for the Norwich Festival of 1881. The melodious and graceful music, given under Mr. Barnett's direction, pleased the audience, who recalled the composer at the end of the performance. Mrs. Hutchinson was the vocalist at the concert, singing an air from Auber's 'Le Serment' and Berlioz's 'Zaïde.'

Fourteen years have elapsed since Hans von Bülow first appeared in this country, and young musicians cannot, of course, remember the extraordinary impression he created among a public accustomed solely to a school of pianoforte playing remarkable for entire absence of original thought and variety of expression. Since that time a number of eminent pianists have appeared in succession, and we have been called upon to pronounce judgment upon multifarious "readings" of the works of the great masters, so that the excitement concerning Hans von Bülow is not likely to be renewed. He simply takes his place among other executors of high calibre, and his visits awaken a certain amount of interest, but do not create a *furor*. The series of four recitals commenced on Monday afternoon are devoted entirely to Beethoven, and therefore have an educational value which may atone for the lack of variety in the programmes. At the first performance six of the early sonatas were given, together with the Variations on a Russian Theme in *A*, and the Variations on an Original Theme in *F*, Op. 34. We think such a scheme as this was a mistake, whether from the point of view of art or of expedience. It would be far more profitable, and certainly more pleasant, to present examples of Beethoven's three styles in each programme. If last Monday's performance was exhausting, what shall we say of the third recital, when Herr von Bülow will play the great sonatas Opp. 57, 78, 81, 109, 110, and 111? With regard to his rendering of the works belonging to the Haydn-Mozart period, it is scarcely necessary to inform musicians who are familiar with his style that it was marked by great inequalities, though noteworthy for intellectual power, and at times

exquisite beauty of mechanism. The last movements of Op. 2 in *A*, and Op. 10 in *F*, the *adagio* in Op. 13 in *c* minor, and the whole of Op. 28 in *D*, were interpreted with a measure of poetic feeling that served to enhance the abstract beauty of the music. Such pianoforte playing as this at once stamps Hans von Bülow as an original Beethoven commentator, to whom musicians, old and young alike, can listen with profit. Students should avail themselves of these recitals; they will hear much that will be of service to them, and very little of a contrary nature.

The comparatively small attendance at the Richter Concert on Monday was due, no doubt, to the diversified character of the programme, Wagner only being represented by the introduction to the third act of 'Die Meistersinger.' To musicians, however, the scheme was interesting, an important item being a new overture on the subject of Shakspeare's 'Twelfth Night' by Dr. A. C. Mackenzie. This is to be shortly repeated, and as it is unwise to offer definite judgment on a work of high pretence on a first hearing, we shall defer expressing our opinions until the next occasion, merely recording now that the overture was enthusiastically received, and that it is in the composer's most attractive style. The very young violinist Mr. Henri Marteau fully justified the favourable reports concerning him. In Max Bruch's first and best Concerto in *c* minor he showed very fine, full tone, and his intonation was invariably accurate. He evidently possesses exceptional talent, and he has studied in a good school. We like Herr Mottl's orchestral arrangement of Liszt's legend 'St. Francis preaching to the Birds' as little as we do the piece in its original shape. Two symphonies were included on this occasion, namely, Haydn's in *c*, No. 1 of the Salomon set, and Beethoven's No. 4, in *B* flat.

#### Musical Gossip.

It seems almost a pity that Madame Christine Nilsson did not adopt a more impressive method of bidding farewell to the English public than by singing a few hackneyed airs at two supremely uninteresting miscellaneous concerts. On the first of these occasions, on Thursday afternoon last week at the Albert Hall, trivial pieces by Balfe and Offenbach were associated with "I know that my Redeemer liveth" and Elsa's Dream! Apart from the special element of interest attaching to it the entertainment was extremely depressing. Madame Nilsson herself was heard to the greatest advantage in the Jewel Song from 'Faust,' which she can still render with much charm and brilliancy. She was assisted by Madame Trebelli, Mr. Sims Reeves, Mr. Barrington Foote, Miss Kuhe, Mr. Henschel, and a small orchestra, under the direction of Mr. Cusins. We reserve any general remarks respecting the career of the Swedish artist until the actual farewell, which will take place on Wednesday evening, the 20th inst.

MR. AND MRS. HENSCHEL gave the first of another series of their agreeable vocal recitals on Friday last week, at the Princes' Hall. We were glad to note that Mrs. Henschel's recent serious illness has had no effect on her voice. The programme was full of interest, including five numbers from Schubert's 'Die Winterreise,' and charming songs by Widor, Bizet, Auber, Loewe, and other composers.

MR. LAWRENCE KELLIE gave his second vocal recital at the Steinway Hall on Thursday last

week, and, as on the previous occasion, he introduced several well-written songs from his own pen.

THE Kensington Orchestral and Choral Society gave its fifth musical evening on Friday evening last week. The programme partook of the nature of a ballad concert, and there was nothing to call for criticism.

THE fourth Sarasate concert last Saturday needs only brief record. M. Emile Bernard's Concerto in *c* minor, which the Spanish violinist introduced two years ago, is not a very interesting work, and the middle movement was obviously inspired by the corresponding section of Mendelssohn's Violin Concerto. Max Bruch's 'Fantaisie Ecossaise' is another favourite medium of display of Señor Sarasate, and it certainly is a clever and effective setting of some fine old national melodies. The symphony was Mozart's in *c*, known as the 'Jupiter.' To-day there will be an extra and final concert, at which Señor Sarasate will repeat Beethoven's and Mendelssohn's concertos.

MISS LOUISE PHILLIPS and Miss Marguerite Hall gave a concert at the Princes' Hall last Saturday evening, when they were assisted by Miss Emily Shinner, Madame Frickenhaus, Mr. W. Nicholl, and Mr. Henschel. The programme consisted for the most part of high-class, refined songs and duets, relieved by instrumental pieces.

THE forty-eighth performance of the Musical Artists' Society was held at Willis's Rooms last Saturday evening. The programme included a bright and well-written Pianoforte Quartet in *G*, by Miss Oliveria Prescott; a Sonata in *e* minor for piano and violin, by Dr. Swinerton Heap; and a Septet in *D*, by Mr. Aguilar.

MR. ROBERT GOLDBECK, who gave a pianoforte recital at the Steinway Hall on Friday last week, is a German by birth, but he has resided for many years in America. He plays in a quiet, refined style, with more purity of technique than energy and power. He introduced some of his own compositions, including a concerto written in a manner somewhat old fashioned and suggestive of the Hummel school.

AMONG the entertainments of the past week of which we can only make formal record are Miss Helen Meason's concert at 99, Lancaster Gate on Tuesday afternoon; Miss Bertha Moore and Mr. Ernest Pertwee's vocal and dramatic recital at the Marlborough Rooms on Wednesday afternoon; the concert of the Royal College of Music on Thursday evening; and the pianoforte and vocal recital of Misses Stuart Smyth and Edith Robiolio at the Portman Rooms on Saturday afternoon.

A "TESTIMONIAL CONCERT" will be given on Wednesday evening next to Mr. Ambrose Austin, who retires from the management of St. James's Hall at the close of the present season. The programme will, of course, be miscellaneous, but it will be unusually attractive of its kind, among the artists who have promised to assist being Mesdames Albani, Valleria, Patey, Sterling, and Trebelli; and Messrs. Sims Reeves, Lloyd, Maybrick, Santley, and Pachmann. There will be a full orchestra, conducted by Herr Richter and Mr. Cusins.

THE Peterborough and Lincoln Musical Festival was held in Peterborough Cathedral, when Mendelssohn's 'St. Paul' and 'Hymn of Praise' and Rossini's 'Stabat Mater' were performed under the direction of Dr. Keeton, the organist of the cathedral. The principal soloists were Miss Anna Williams, Miss Lena Little, Mr. C. Banks, and Mr. Grice.

THE prize of 10,000 francs offered by the City of Paris for the best musical composition has been withheld this year, none of the fourteen scores submitted to the judges being considered worthy of receiving it.

OSCAR BOLCK, a composer of some repute in Germany, died on the 2nd ult. at Bremen, at the age of forty-nine.



THE meritorious musician Carl Riedel, the founder of the well-known *Gesangverein* bearing his name, died last Monday at Leipzig, at the age of sixty-one.

At Frankfurt-on-Main an opera, 'Der Sturm,' by Anton Urspruch, a composer residing in that town, has been produced with success.

At the international competition held at Whitsuntide in Barmen, eighty-one societies, containing in all about 5,000 singers, took part. The first and second prizes were carried off by two societies from Cologne—the "Liederkrantz" and the "Sängerkreis."

#### OPERAS AND CONCERTS NEXT WEEK.

MON.	Opera Concert, 3, St. James's Hall.
—	Mrs. L. Betrange's Concert, 330, Steinway Hall.
—	Mrs. Metcalfe's Concert, 8, Steinway Hall.
—	Fifth Richter Concert, 830, St. James's Hall.
—	Royal Italian Opera.
TUES.	Miss Sophie Weil's Concert, 3, Steinway Hall.
—	Hans von Bülow's Second Pianoforte Recital, 3, St. James's Hall.
—	Miss Dorothea Kotsenberger's Concert, 330, No. 74, Harley Street.
—	Madame Sophie Löwe and Miss Mathilde Wurm's Concert, 330, Princes' Hall.
—	Messrs. Ludwig and Whitehouse's Second Chamber Concert, 3, Princes' Hall.
—	Signor Ria's Musical Soirée, 815, Steinway Hall.
—	Royal Italian Opera.
WED.	Mr. Aptommas's Fourth Harp Recital, 3, Steinway Hall.
—	Mr. Ambrose Austin's Testimonial Concert, 8, St. James's Hall.
—	Mr. Laurence Kellie's Third Vocal Recital, 8, Steinway Hall.
—	Royal Italian Opera, 8, 'L'Africaine.'
THURS.	Madame Sophie Menter's Second Pianoforte Recital, 3, St. James's Hall.
—	Miss Bateman's Pianoforte Recital, 8, Steinway Hall.
—	Royal Italian Opera.
FRI.	Mr. Charles Hallé's Fifth Chamber Concert, 3, St. James's Hall.
—	Mr. Stanley Smith's Annual Concert, 3, Steinway Hall.
—	Royal Italian Opera.
SAT.	Philharmonic Concert, 3, St. James's Hall.
—	Royal Academy of Music, 8, St. James's Hall.
—	Royal Italian Opera.

#### DRAMA

##### THE WEEK.

ROYALTY.—'The Scarlet Letter,' Drama in Five Acts. By the Hon. Stephen Coleridge and Norman Forbes.

OLYMPIC.—Morning Performance: 'The Scarlet Letter,' Drama in a Prologue and Four Acts. By Alec Nelson.

SOMEWHERE near midway between the methods adopted in the two versions of 'The Scarlet Letter' which have been put upon the stage during the past week will probably be found success. It is difficult to imagine courses more directly antagonistic than have been tried in the two cases. Out of the grim, powerful, and, in a sense, inspired work of Hawthorne has been extracted, in one case, a bright, sharp, effervescent play, with a moral almost gay enough for *opéra bouffe*; and in the second, a drama grim, psychological, powerful, and tedious. When two plays on the same subject are produced at different theatres within twenty-four hours, comparisons are inevitable. It will simplify matters accordingly to speak, in the order of production, of the Royalty version as No. 1 and the Olympic as No. 2. In No. 1, accordingly, there is little except the names of the play and the characters to remind the audience of Hawthorne. Psychology, character, teaching have been cheerfully thrown overboard, and the intrigue between the adulteress and her clerical lover is almost brisk enough to have suited the elder Dumas. With a daring that excites admiration, Roger Chillingworth is sacrificed to his own wrongs. The child begotten on his wife during his absence is fathered by the public upon him. When in the endeavour to free himself from this unexpected accusation he charges with guilt the true criminal, he is howled down by the mob, and in the end torn to pieces. Freed from his presence, Dimmesdale and Hester mount the pillory, the obnoxious badge of vice is unpinched from the woman's bosom, a faint pretence of confession on the part of Dimmesdale is interrupted by his companion, and the pair, together with the child who is the offspring of their

connexion, depart assumably to renew their relations. This moral is simply atrocious. We acquit the authors of evil intention, and we credit them with the skill that out of a story such as that of Hester Prynne has extracted a pleasing and an indecorous romance. It is, however, treason to Hawthorne to witness the renewed embraces of the guilty pair; and the manner in which everything that is characteristic of his work is rejected, and a roseate hue given to the closing incidents, is a miracle of misapplied ingenuity. The newly conceived characters are played from the standpoint of the authors in a not ineffective fashion. Mr. Forbes Robertson makes of the priest in the early acts a solemn, sombre, and touching figure; Miss Calhoun plays with grace and prettiness as Hester; and Mr. Norman Forbes is a picturesque Roger Chillingworth.

No. 2, meanwhile, is saturated with the mysticism and fatefulness of the original. Its picture of suffering is harrowing at points, and its concluding scenes are stimulating enough to prove that a good play is obtainable from the novel. The author has, however, made the whole too "thick and slab." He has spared us none of the figures, weird, quaint, deadly, or fantastic, whom Hawthorne invented, and has even burdened his story with the presence of Mistress Hibbins, the real or imaginary participator in fiendish revels. Creditable as is this conscientiousness, the result is depressing. To the various characters seems to have been assigned permission to explain at their discretion their idiosyncrasies, and all end by becoming wearisome. The character of Arthur Dimmesdale requires careful treatment. The aspects of his subjugation by Roger Chillingworth should be in part indicated rather than elaborated. Thus, though Mr. Charrington played with some power the tortured priest, and the scene of his final atonement was excellent, the character was too much before the public. Miss Janet Achurch exhibited with much ability many aspects of Hester Prynne; but left out the blank acquiescence in the fitness of her own doom, the unreasoning acceptance of the theory of moral government of her oppressors, which is one of the most striking. Mr. James Fernandez made of Roger Chillingworth a fateful and a deadly figure. Small parts were fairly played, and the general interpretation was good. Had the play been shorn of a third of its bulk it might, indeed, have hoped for a prolonged existence.

#### Dramatic Gossip.

THE 'Annals of the Edinburgh Stage,' by Mr. James C. Dibdin, which has been for some time in preparation, will be published at an early date. It will contain nine full-page illustrations.

'MASKS AND FACES,' which at the Opéra Comique has been transferred to the regular bills, constitutes an attractive entertainment. Mrs. Bernard Beere's Peg Woffington is a delightfully arch and winsome performance, the manner in which Peg's Irish extraction is indicated by her occasional relapse into a brogue being admirable. Mr. Henry Neville is a good Triplet. M. Marius is scarcely at his best as Sir Charles Pomander. The cast generally is satisfactory.

MISS SOPHIE EYRE now plays at the Olympic the heroine in the adaptation of 'Mr. Barnes of

New York.' Her broad picturesque style of acting is suited to the part, and the piece gains from her appearance.

At the morning performance at the Criterion on Monday Mr. Charles Wyndham appeared as Harry Jasper in 'A Bachelor of Arts.' The character is thoroughly suited to him, and his exposition of it was a bright piece of light comedy. Mr. Toole appeared in 'The Spitalfields Weaver'; and Messrs. D. James, T. Thorne, Miss Kate Phillips, and other actors, took part in the Strand farce 'Our Domestic.'

'IN THE OLD TIME,' a four-act drama of Mr. Walter Frith, given at a morning performance at the St. James's, displays a good deal of knowledge of the last century, in which period the action is laid. Its literary merits are distinct, but the action is fragmentary. Miss Beatrice Lamb played the heroine in a style that confirms the favourable opinion formed as to her talent, and a generally capable interpretation was afforded.

A PERFORMANCE of 'Broken Hearts,' by Mr. Gilbert, was given at the Savoy on Monday, with Miss Julia Neilson and Miss Kate Rorke in the principal female parts.

AMONG the numerous pieces acted during the past week at morning performances are 'Handsome Is that Handsome Does,' a four-act comedy of Mr. Ribton Turner, given on Wednesday at the Vaudeville; and 'Baby; or, a Slight Mistake,' a farcical comedy, played on Thursday at the same house.

THE *Saturday Review* announces the death of Miss Harwood, the daughter of the late editor of that journal. Under the pseudonym of Ross Neil, Miss Harwood issued some striking dramas, which we read and reviewed with pleasure. 'Lady Jane Grey' and 'Inez the Bride of Portugal' were the plays included in her first volume, issued in 1871. The latter of these was played at the Gaiety last August, but did not realize our expectations. Miss Harwood published three more dramas in 1874, a third volume in 1876, a fourth in 1879, and a fifth in 1883. Of these 'Elfinella,' a graceful fairy play, was produced at the Princess's. She was a charming writer, and her powers developed early. All her work bore the stamp of a cultured and poetical mind; yet it did not seem to us that her later work was an improvement on her earlier performances.

WE hear of the death of Mr. F. Vokes, a capable actor and an excellent dancer and pantomimist.

THE Genossenschaft Deutscher Bühnenmitglieder has long had in view various projects for the reform of the German stage. A second Bühnen-kongress is shortly to be held, at which the principles affirmed at the first congress in Weimar are to be further debated. The relations of the municipalities to the theatre as a popular educational institution (Volksbildungsanstalt) are to be made the subject of a resolution. The system of leasing these theatres is also to be considered. The foundation of a theatrical university (Theaterhochschule) will again be discussed. The society is preparing the way for the congress by the publication of a new theatrical serial, *Dramaturgische Blätter*, which, in contrast to the existing theatrical journals, promises to abstain from advertising particular theatres or actors, and confine itself entirely to the part of a "Fachzeitung."

#### MISCELLANEA

THE *Turner Library*: 'Amatus Fornacius.'—I am surprised to see repeated in the *Athenæum* of June 2nd (in the notice of the Turner Library) the long exploded error respecting the 'Amatus Fornacius.' The writer includes "amongst the more remarkable rarities.....a copy of the excessively rare 'Amatus Fornacius Amator Ineptus,' being the original text of the infamous

'Alciade Fanciullo,' which sold for 52l. in the Beckford sale." In fact, the 'Amatus' is neither excessively rare, nor has it anything in common with the 'Alciade.' The mistake seems to have originated with Charles Nodier. Melzi ('Dizionario de Opere Anonime et Pseudonime,' 1848, art. "Alciade") gives an extract of a letter from Nodier suggesting that the 'Alciade' is a translation of the 'Amatus'; but the only ground for this suggestion seems to be that Martin, in his catalogue of the De Boze library, placed the two books close together! From Nodier the mistake got into the 'Manuel' of Brunet, and has since been repeated in nearly every bookseller's and sale catalogue in which a copy of the 'Amatus' has appeared, although so long since as 1864 M. G. Brunet had pointed out, in the second edition of the 'Bibliographie des Ouvrages relatifs à l'Amour' (and I think in a 'Dissertation' printed two years earlier), that "les deux compositions n'ont aucun rapport. 'L'Amateur Ineptus' est un amant du beau sexe qui, par suite de sa niaiserie, n'arrive jamais à posséder ce qu'il désire." The 'Amatus Fornacius' is a dull and stupid piece of pedantry, and it is difficult to understand how any one who had ever looked into it could suppose it to be the original of the 'Alciade.' But a bibliographical error, especially if it is one that has a tendency to enhance the value of a book, is most difficult to eradicate. It reappears in catalogue after catalogue long after it has been pointed out. Nor is the 'Amatus' of great rarity or of much pecuniary value. Two copies were in the Morant sale of February and May, 1872 (Nos. 1353 and 2613). One was knocked down for 10 fr. and the other for 15 fr. A copy was sold by M. Liseux in 1885 for 25 fr., and was for some time in my possession.

RICHARD C. CHRISTIE.

To CORRESPONDENTS.—R. S. de C. L.—A. J. W.—T. C.—E. D.—J. S.—J. C.—F. C.—G. A.—received.

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